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Youth Concert Behind The Iron Curtain

PAUL ROLLAND

On the last week-end in November the Rolland family made a short trip from Vienna to Budapest. The distance is only about 150 miles but this venture causes some mental anguish. Are we going to be safe? Will they let us re-enter? Is it advisable to take the children along? Such uneasy thoughts make a trip and the preparations leading to it an unpleasant experience. But finally, common sense prevails, and with the assurance of the embassies we are on our way in the VW to Budapest.

We pass the customs quite easily: the magic of the US passport (and no doubt, the tourists' dollars) make all of the border entries easy. Our son John shows some disappointment over the Iron Curtain. Yes, it really exists, several rows of barbed wires, but only just high, unlike the one in Johnny's mind: a formidable curtain of some eight foot height, made of solid iron.

So, we drive into Hungary and see small rustic border villages with all children waving at us with big smiles, an unofficial, but obviously well-orchestrated reception committee.

The purpose of our trip is two-fold: to visit some relatives and old friends and to hear the Sunday morning concert given by the Budapest City School of Music Organization.

The spacious auditorium of the Budapest Academy is filled to capacity for the occasion. On the stage a string orchestra is seated, one of three that is scheduled to perform during the concert.

In the choir loft, back of the stage a youth choir is seated, and high on the back stage a brass ensemble gets into action and opens the program with a short yet painful fanfare, the quality of which is certainly not up to par with the remainder of the program.

(Continued on page 2)

SERIES OF SUMMER STRING SESSIONS DEVELOP

*Texas, North Carolina, Ohio
Minnesota, Michigan, Vermont*

Now is the time to make preliminary plans to attend one or more of the Summer String Workshop Conferences for string players and chamber music enthusiasts co-sponsored by ASTA and cooperating institutions in many parts of the United States. While all details of the new series of summer string conferences are not available there is every reason to believe that they will equal or excel the many inspiring conferences of past years.

New conferences are being sponsored this summer at the University of Texas; the College of Saint Teresa, Winona, Minnesota; the University of Vermont and the University of North Carolina. The Put-In-Bay Conference co-sponsored by the Ohio-ASTA and the Conference at the National Music Camp, Interlochen, Michigan will continue.



Dr. E. W. Doty

The first conference in the series will open at Austin, Texas at the University of Texas, on Sunday, June 25 and will run until July 1. The conference will be directed jointly by Dr. E. W. Doty, Dean, School of Music, and Dr. Robert H. Klotman of the American String Teachers Association. The faculty will include Harry Lantz of Houston, Alexander von Kreisler, of the University of Texas and others to be announced. The dormitories and the School of Music are air-conditioned.

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Iron Curtain . . .

A smiling choir director comes out and briefly addresses the audience of (mostly) parents, relatives, friends and teachers. With friendly words he puts the audience at ease and proceeds to explain how to sing a tuneful round by Cherubini with the words: "Life Is Nice." The children then sing it first with an ideally beautiful tone quality, then the audience comes in in true "Community Sing" style.

BOYS DOMINATE STRING ENSEMBLES

Next, the Budapest 10th district string orchestra of some 35 pieces performs an overture by Purcell. The children are in uniform, the boys, who are in good majority wear white shirts and dark trousers, the girls white blouses and dark skirts. This group comes from one of the lesser, industrial districts, yet the playing is excellent, fine tone, very good intonation. If we would not see that the orchestra is composed of children with an average age of 13, we would think that a collegiate group is playing from what we hear. Another remarkable sight: the children at the last desks play up to common standards, with good bowings and positions.

Next number is the first movement of that old stand-by, the Vivaldi A minor Concerto, played by a 13 year old soloist, and the 6th district string orchestra, this ensemble being as good or better than the preceding. The remaining seven numbers before the intermission comprised of six piano solos, two violin solos, and a string trio.

After the intermission, the largest and best string orchestra performed a contemporary Hungarian number, the most difficult on the program, then twelve more solo numbers were heard by the youthful, piano, violin and cello players whose age ranged from about ten to fifteen. The preparation of the students was excellent in every case. The music played was tasteful, and generally on the easy side compared to the technical preparation of the children, but it was performed with great detail and good musicianship.

The technical style of teaching is perhaps closest to that of Galamian, a well articulated tone, an excellent bow-arm, with the elbow neither too long nor low. Fingers in a natural position on the bow, the wrist neither too high nor too low. The best violin pupils were once students of two excellent teachers: Margit Lamji and Maria Zipernovski.

MUSIC SCHOOL ORGANIZATION

What is the organization of music instruction in Hungary? The foundation of all music instruction is a thorough and excellent vocal program in the lower grades of elementary schools.

The Founding Editor of the AMERICAN STRING TEACHER, Paul Rolland, is spending his sabbatical from teaching at the University of Illinois, visiting the scenes of his childhood and observing the details of string pedagogy in Europe. A second part of his story entitled "No String Shortage in Israel" will appear in a later issue.

Organized by Zoltan Kodaly after the war, the children are early taught to sing the Latin syllables, first by rote with the use of hand signals, and later they are taught to read the music well. It is the vocal teacher's duty to report on children who show musical talent in their singing classes. The parents of such children then are consulted and are encouraged to give their support of instrumental (or vocal) study. Guidance is also given as to the recommended instrument, based on the children's physical aptitude, but preferences of the children are also taken into consideration.

Children thus selected and having the moral support of their parents are given *free instruction of private lessons, three times a week* at their schools or at the district music school. In addition to lessons, theory and ensemble instruction is offered at an early level. There are currently some 12,000 pupils enrolled in the Budapest music schools, a good proportion of the students being grown-ups, laborers, office workers, anyone interested in music as a hobby. All of the music teachers are on state payroll.

Promising students of the district music schools are promoted to the Con-

servatory, and the very best in the Conservatory may apply for admission into the famous Franz Liszt Academy of Music, the professional school of the top Hungarian musical talent.

MUSICAL HIGH SCHOOL

The dream of all professionally minded music teachers, a special high school (Music-gymnasium) for the superior musical talents, has been in operation in Budapest for some time. In this school the selected students pursue their high school education with minimum of interference with their serious musical study. As a rule, the talented music student is also a good student in the other subjects, and is able to achieve the required standards with concentrated work and fewer class hours, a schedule that allows more time for practicing on the major instrument. Advanced theory subjects are also taught in this school, hence the professional talent studies college level courses when young, together with his instrument.

The brief Budapest visit gave us an impression of excellent organization and teaching at the elementary and intermediate levels. We had no opportunity at this time to look into the instruction or to hear the advanced students at the academy. Presently there is a dearth of experienced artist-teachers at this level, most of the top teachers, artists, having left the country for greener pastures, and several of the older generation of teachers having been retired. However, if the high level of instruction can keep up with what has been demonstrated at the preparatory levels, Hungarian string players will maintain the international respect afforded to them in the past.



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Summer String Sessions

At the College of Saint Teresa of Winona, Sister M. Ancile and Dr. Howard M. Van Sickle, Mankato State College, will direct the string workshop program. Samuel Applebaum will present violin technique and pedagogy classes. Extensive work on the Suzuki method of teaching "small-fry" violinists will be offered by John Kendall of Muskingum College. This conference will be held from August 13 to 20.

A new summer string teachers conference and chamber music workshop is being organized in cooperation with the Department of Music of the University of North Carolina, Chapel Hill. This conference will appeal to many string

teachers and amateur string players the South-East.

The North Carolina Conference will be headed by Edgar Alden, president of the North Carolina unit of the American String Teachers Association. The North Carolina String Quartet which has maintained the same members since 1951 will furnish the guiding personnel for the chamber music activities.

Arrangements are being made for a strong staff to head the string educational activities of the new conference and a series of evening concerts is being arranged.

Members of the quartet working with Dr. Alden are: Jean Heard, violinist

Summer String Sessions . . .

rothy Alden, viola, and Mary Gray larke, cello. Additional details of this conference will be released shortly.

The development of the string conference and workshop at the University of Vermont, Burlington, Vermont, is an expansion of a program known as the International Music Educators Clinic, which is directed each summer by Herbert L. Schultz.

The university is located on the shores of Lake Champlain which separates New York state and Vermont and is ideal for conference activities.

The dates for the Vermont String Conference are from August 25 to 30. Preliminary plans indicate that a vital conference is developing.

The eleventh consecutive String Teachers Conference at Interlochen will be held this year between August 22 and 29. The coordinator of the conference is Orrien Dalley of the University of Michigan. Frank W. Hill, vice president of the American String Teachers Association, who has been the conference adviser since its inception, will again participate.

String teachers will have the opportunity to attend any or all of the many activities held during the post-season week at Interlochen. The Amateur Chamber Music Players Chamberre, the National Civic Symphony, the Piano Teachers Institute, the Recorder Seminar, the Guitar and Mandolin Club will each have full and vital programs of activity.

The master class in violin will be conducted by Joseph Gingold, formerly concertmaster of the Cleveland Symphony and now on the staff of the University of Indiana. A refresher review of the cello and the string bass will call on the instructional services of Peter Errell and Oscar Zimmerman.

Mary Sexton of Des Moines will provide classes in the Survey of Methods and Materials for College Preparatory Instruction. Samuel Applebaum will conduct classes in the first year in string instruction. He will take up the problems of how and when to teach fingering, bowing, vibrato, scales and intonation. A string teaching seminar will be conducted by Howard Van der Kle.

The ensemble performance activities will be directed by Oliver Edel and by Herbert Klotman.

Wilfrid Pelletier, conductor of the New York Philharmonic Orchestra and the Metropolitan Opera will again be director of the Symphony Orchestra which will provide instruction in the artistic and musical interpretation.

The basic tuition fee for each of the

announced conferences will not exceed twenty dollars. Excellent accommodations at reasonable prices are available. A brochure announcing the full details of the conferences is being prepared and will be mailed to those who request it.

The Put-In-Bay Conference is located on the Lake Erie Archipelago and can be reached by plane or ferry. The Put-In-Bay String Workshop is a project of the Ohio-ASTA Unit and is directed by John Kendall, president of the Ohio unit of the American String Teachers Association and director of the Conservatory of Music, Muskingum College, New Concord, Ohio.

In addition to Mr. Kendall, Robert Liebold will serve as dean of students. Members of the Ohio-ASTA unit will serve as workshop counsellors and group leaders.

Much emphasis is given at these conferences on chamber music performance and string orchestra experiences and all players from high school age and upward are encouraged to attend.

The Put-In-Bay Workshop will be held at the South Bass Island, Lake Erie between July 16 and 22.

Creative Teaching At Michigan

A short session will be devoted to the consideration of the development of creative string teaching during the summer sessions of the String Department of the School of Music of the University of Michigan, so reports Clyde H. Thompson. Lillian Fuchs will be the featured leader and the hope is expressed that an approach will be made to a number of the problems in the string teaching field. Additional information can be obtained from Mr. Thompson.

Ohio-ASTA Sponsors Orchestra

The Ohio Unit of ASTA held the second of two All-State string orchestra meetings on April 22 at Muskingum College, New Concord, Ohio. The conductor was Henry Aaron, director of the Wheeling Symphony, who is also an experienced orchestra player and a performing artist on the viola.

An earlier string orchestra meeting was held at Shaker Heights in the northern part of the state. Karl Grossman served as the conductor.



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President's Letter

Our Philadelphia convention is a pleasant memory, and though we may enjoy recalling the exciting experiences there we must take steps toward the future. The 1962 convention will be held March 16-21 in Chicago, in conjunction with the Music Educators National Conference. Those of you who attended the Atlantic City meetings in 1960 will surely want to come to Chicago and those who missed the 1960 meetings should come.

Though your president is charged with the planning of the convention with the help of members of the board, he can't possibly satisfy the needs and wishes of the membership without some communication from individuals. Many fail to realize that program planning must start nearly a year ahead of the convention.

In recent years there has arisen a process called "brainstorming" for the production of ideas. In this process a small group of people get together and toss out any fragments of ideas that may come into their minds, no matter how wild or visionary they may seem. These ideas are, in many cases impractical, but the interplay between individuals often results in the refinement of seemingly impractical ideas into usable ones.

What I'd like to suggest is that each of you do a bit of "brainstorming" by yourselves or with other string teachers and then let me or other members of the board have the suggestions that develop. Don't do it next fall after the general plan for the convention has been determined; do it now before the program begins to take shape.

During the summer months your board will be trading ideas and criticisms on program suggestions and by the end of the summer we will have an outline of session topics and suggested personnel for the meetings. The time to help is now. If you wait until September you will probably be too late to help. Let's make strings the talk of the 1962 MENC ASTA convention.

Cordially yours,

GERALD H. DOTY,
President

Hope Springs Eternal

During the past several seasons ASTA has sponsored summer string conferences in cooperation with Gettysburg College and Colorado College. Until mid-April there has been some hope that the two conferences could be continued. There has been no lack of desire, enthusiasm or need, only money.

As many persons know money does not always flow where most needed. Support for both the Gettysburg and Colorado conferences was withdrawn this season, petitions notwithstanding. One Foundation indicated that there might be some help forthcoming another year.

In the meanwhile part of the excellent conference staff at Colorado College will be in full summer residence at Colorado Springs, preparing a series of concerts and teaching. For the lack of funds this fine resource would be available for an ASTA conference. That's life, one can't have everything

The Use and Abuse of Music Talent Tests

PAUL R. FARNSWORTH

Stanford University

It is a sad fact that music lessons ve pain to so many children. This pe of punishment is often continued mply because the taking of music les- ns is regarded as a mark of cultural hievement, and parents thrill at the tion that their children, even though nterested and with little ability in usic, can enjoy advantages the parents ve missed. To have available objec- e measures of music potentiality ould be highly advantageous, say the usic testers, for by means of such ols the parents of these musically oronic moppets might be made to see e folly of their ways. Then, too, un- pected talent could be uncovered in ildren who for one reason or another ve never attempted music lessons and haps have been unaware of their usical talents.

Unfortunately, the early testers made aims that tended to alienate music chers and to slow acceptance of ca- pacity tests. Working in a day when ny biologists and psychologists mis- lenly regarded heredity and environ- nt as totally separable forces each of hich could independently cause some rticular behavior to appear, the test-

ers insisted that their measures uncov- ered pure talent, i.e., original capacity completely unaffected by environment. They totally neglected the motivational forces instilled during the child's early years by the home, the church, the school, and by peers. Furthermore, they assumed that test scores could not be improved by training. This latter as- sumption did little to convert music teachers to the worth of testing. These musicians intuitively felt that the so- called basic talents could be improved. They should be pleased to know that later psychological research has proved their intuitions to have been correct.

Another block to the acceptance of the early music tests lay in their atomis- tic form. The first standardized music capacity tests presented no musical stimuli whatsoever, merely tones and clicks outside a musical context. Their constructors assumed that the better a child's sensory capacities, i.e., the high- er his music-test scores, the greater would be his music potential. "But," said the music teachers, "is this sound philosophy? Of what benefit is it to a pianist to be able to discriminate tones one cycle apart when his piano keys are spaced a half a tone apart? A person with a one cycle threshold is no doubt a

psychophysiological wonder. But has he per se any more useful music poten- tial than his neighbor who can only discriminate tones two or even three cycles apart? And why do the test scores of musical performers need to exceed by much margin those of the members of their audiences?"

It should be said that the reactions to the so-called talent or capacity tests have not all been adverse, however. The schools of a number of cities, notably Rochester, N. Y., have found that their music testing programs did, as the early testers had hoped, uncover music poten- tial that would probably otherwise have gone unnoticed. And the famous East- man Conservatory of Music has learned that by combining music capacity tests with case histories and measures of tonal imagery and verbal aptitude there could be established a cutting point in the combined scores below which appli- cants should be refused acceptance. Such a procedure has greatly improved the quality of the student body. This music school and others as well have found that music capacity scores usually correlate at least moderately with grades in the more tonal of their courses.

The tests have also been employed by private music teachers who, knowing
(Continued on next page)

LUCIE LANDEN DRIVING FORCE IN CALI-ASTA

Much of the terrific force and drive hich characterizes the effective activi- ty of the California Unit of the Ameri- can String Teachers Association can be ed to the California president, Miss cie Landen. Many of these stimulat- qualities permeate the paragraphs of California SOUND POST which she tes in a breezy, humorous, yet force- manner.

Lucie Landen has not always been a ifornian. It is evident from the rec- that her persistence has been a con- st element in her life pattern. She eived her diploma and bachelor's ee from the Cincinnati Conservatory a string pupil of Jean ten Have. In ition she spent a year at the Insti- of Music Art in New York City and mer sessions at Northwestern, Co- lumbia University and New York Uni- versity.

ne spent fifteen years teaching violin directing the orchestra on the col- level. For three and a half years was department head of the George ington High School at Alexandria, inia. She also conducted the Alex- andria Civic Orchestra.



LUCIE LANDEN

The membership in the California Unit has jumped to over the two hun- dred mark since Miss Landen took office. The division of the California

Unit into Area Sections to better serve the membership has moved forward un- der her leadership.

Since moving to California Miss Lan- den has become fascinated with the musical potential of very young music students. Her talk and writing abound with sparks of humor that appeals to these young persons (and let us add to older persons as well). News of her "Popsicle" ensembles are regularly fea- tured in the Menlo Park newspapers.

To strengthen her string program with the young players Lucie Landen has organized an 80 piece All-City Or- chestra with a balanced string section of 60 players. She is the originator of the Menlo Park Recreation Department Summer Orchestra program which is now in its eighth season. The Menlo Park School district, who provides her pay check, has honored her with the designation of "Career Teacher."

The work of Lucie Landen for strings represents the kind of dedication that is a reward in itself and best exempli- fies the "unselfness" that stamps the true leader.

Talent Tests . . .

full well that among their pupils were a number who would profit but little from further lessons, made of the tests a dramatic way of proving to parents that money and time were both being wasted. In this instance the tests were not really used as diagnostic tools but rather as objective proof of what was already painfully obvious to all but the dotting parents.

Capacity tests, then, do have their utility. However, since they do not measure either interest in music or willingness to work, their scores have no invariant relationship to subsequent achievement. What seems to be their major function is to help set score levels which must be reached if a person is to make much use of music either in his vocation or his avocation.

On the market at the moment is a wide assortment of music capacity or talent tests. The best known is the Seashore which assesses thresholds in the pitch, loudness, time, rhythm, timbre, and tonal memory areas. Closely resembling the Seashore is a much shorter test known as the Tilson-Gretsch which has had relatively little use. For many years the Seashore's only serious rival among the standardized measures was the Kwalwasser-Dykema which tested in the same areas but also included measures of pitch and rhythm imagery, tonal movement, and melodic taste. The K-D battery has always suffered from low reliability although this weakness has been relieved somewhat by a scoring technique developed by J. A. Holmes. In 1953 Kwalwasser attempted, through an almost complete sacrifice of reliability, to test pitch, time, rhythm, and loudness thresholds in not more than ten minutes. Another very brief test has been developed by C. A. Storey. It tests the ability to detect the higher of two tones, the number of times a given tone is played, whether a melody is repeated or altered, and which of two sets of drum beats is the faster.

The more recent version of Drake's factored battery deals with the areas of musical memory and rhythmic ability while a rival, the Whistler-Thorpe, deals with recognition of rhythms, melodies, and pitches. Lundin has presented one of the more unique batteries measuring interval and mode discrimination, melodic and rhythmic sequences. And the Britisher, H. Wing, has offered seven tests in the areas of chord analysis, pitch change, memory, rhythmic accent, intensity, phrasing, and harmony. There have also been reported a host of unstandardized capacity tests which have on occasion enjoyed extensive local use.

The area of interest in music has not been totally neglected by the testers.

The well known Strong Vocational Test, for example, can now be scored for resemblance to the interests of music teachers and orchestral performers of either sex. And there is the Seashore-Hevner Thurstone-type scale for measuring interest in music as well as the Farnsworth Rating Scales for Musical Interests.

Music appreciation tests have had some vogue. Unfortunately, most have low reliability and questionable validity. Perhaps the best on both counts are the Oregon Music Discrimination Tests. One of these offers for acceptance forty-eight pairs of short musical compositions—one of each pair being a piece of high quality and the other an altered

version of the same musical snatch.

A wide selection of music achievement tests is also available to the school music-teacher. These may be either paper and pencil affairs, like achievement tests in other school areas, or phonograph records which present music to be followed along with printed scores. So far, music achievement tests have suffered from the fact that music courses in the grade schools fluctuate much more in quality than do most other courses so that what is regarded as college-grade-four quality in one community may be grade-five or even grade-six in some other school district.

Now what does the future hold for music tests? With the advent of progressive education all standardized tests became suspect and since the swing away from Deweyism they have not regained their earlier status. The future of music achievement tests will probably be much like that of other achievement tests although the usage of the former will undoubtedly remain much smaller. Appreciation tests should always have a place in assessing musical scores. However, since there are no absolutes in music, their "correct" answers must be expected to change as musical values change. So far, the history of music capacity tests seems to have paralleled to some degree the life story of intelligence tests. For, just as the highly atomistic sensory tests of the pre-Binet period gave way to the more omnibus Binet-Simon and the latter yielded some ground to the factor tests of the Thurstone type, so the purely sensory sort of music capacity tests have come to have as competitive measures which offer stimuli of a more musical sort. New tests are appearing which are based in part at least on factor analysis. The modern music-tester is becoming less concerned than was his predecessor with measuring pure native capacity and more with constructing practice tools that will weed out those who might profit least from musical training. It is to be hoped that this shift in philosophical orientation will continue.



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Nevada Has String Camp

HAROLD GODDARD

The University of Nevada is expanding their string activities at their summer music camp at Lake Tahoe. Besides a full slate of instruction in violin, viola, violincello, and string bass, string students will have the opportunity to study with and observe two faculty string quartets.

During the two-week session, August 6 to 19, the string orchestra conductors and instructors will include, Harold

Goddard, University of Nevada; Joe Mortarotti, Oakland, California, conductor and violinist; Malcolm Davis, A.S.T.A., Fresno, California, cellist; Fred Dempster, A.S.T.A., Fresno, harmonic, cellist; Orville Fleming, Reno, violinist; John Tellaisha, Reno, violist; and Nathan Workman, University of Nevada, violist.

Fred Dempster is the treasurer of the Fresno Area Chapter of the American String Teachers Association.

On August 11 and 12 a reading session for the exploration of newly published orchestra music will be held.

PHILADELPHIA CONVENTION A SUCCESS

At the opening session of the string events at the Philadelphia Convention of the American String Teachers Association and the Music Teachers National Association, Sunday, February 26, Francis Tursi of the Eastman School of Music presided. A last minute change in the program had to be made due to the death of the father of George Luckenberger, harpsichordist. Dean Sanders, associate professor of piano at the University of Illinois, who was attending the convention to judge a contest, filled the suddenly revealed demand. The program:

Sonata in Bb major.....Vivaldi
Sonata in A major.....Boccherini
 Peter Farrell, cello
 Dean Sanders, piano
Prelude, Chorale and FugueCesar Franck
 Dean Sanders, piano



Farrell

Sanders

The ASTA Annual Convention Reception immediately followed the first session. At this time it was revealed by the presiding chairman, Frank W. Hill, that Samuel Gardner of New York City was the String-Teacher-of-the-Year. Mr. Gardner was presented a Life Membership in the American String Teachers Association and also a certificate attesting to the honor. Mr. Gardner expressed his heartfelt appreciation of the honor.

The personable *Kennedy String Quartet*, composed of members of one family, ages 19, 18, 16, and 15, played "The Emperor" String Quartet by Haydn and the "Coolidge Quartet" by Randall Thompson.

Assisting with the reception that followed this session were the officers of ASTA and Mr. and Mrs. William C. Penning, renown luthier, of Philadelphia.

On Monday morning, February 27, the *Philadelphia Symphony Orchestra* played a program of contemporary music in an open rehearsal. Eugene Ormandy conducted. Several of the composers present spoke in behalf of their

work. The program presented was:
Toccata Festiva.....Samuel Barber
Symphony No. 3, in one movementRoy Harris
Concerto for Violin and Orchestra....Richard Yardumian
 Anshel Brusilow, violin soloist
Symphony No. 7.....Walter Piston

At the afternoon session on February 27 Dr. Eugene Hilligoss of the University of Colorado presided in place of Joachim Chassman who was unable to make the scheduled trip from California. The musical portion of the session was provided on short notice by two faculty members from Converse College of Spartanburg, South Carolina.

The program:
Passacaglia for violin and celloHandel-Halvorsen
Duo for violin and cello....Martinu
 Preludium
 Rondo
 Jerrie Lucktenberg, violinist
 Lucien De Groote, cellist

The second part of the program was a panel discussion led by Dr. Hilligoss and supported by Samuel Applebaum of Newark, New Jersey and George Perlman of Chicago, Illinois. The topic was, "Maintaining the Initial Fire," which concerned the methods of motivation.

The *All-Philadelphia Junior High School Orchestra*, 112 strong, presented an exciting program on the Tuesday morning session. Dr. Robert H. Klotman presided. Mr. Jaroslav Holesovsky, led the orchestra through the following concert numbers:

Selections from Faust.....Gounod
Prologue, Hymn and DanceHolesovsky
BratislavaHolesovsky

A demonstration of tuning procedures followed the concert. The problems of developing an All-City orchestra in a metropolitan area were detailed by Mr. Holesovsky. The entire session was received with high interest. The orchestra played with a gratifying maturity of tone.

The Tuesday afternoon session for strings opened with a recital by the String-Teacher-of-the-Year, Samuel Gardner. A number of friends of Mr. Gardner shared his presentation of a new composition, "Essays for Advanced Solo Violin in the Contemporary Idioms and Mediaeval Modes." Mr. Gardner explained the organizing factor behind

each of the short sections. Several in attendance were furnished manuscripts so that they could follow the details of the performance. Mr. Gardner endeared himself to those attending by his graciousness, humorous remarks and fine playing.



Gardner

Immediately following the musical portion of the session a panel discussion was held on the topic, "Coordinating the National String Programs." Traugott Rohner, president of the *National School Orchestra Association*, spoke on the contributions of NSOA in encouraging the growth of a demand for strings. Dr. Walter Hodgson, chairman of the School of Music, Michigan State University reported on the scheduled appearance of the A. F. of M. developed program for strings, the *Congress of Strings*. He reported that the Congress of Strings would be conducted by Thor Johnson on the Michigan State University campus during the summer of 1961 and that Dr. Paul M. Oberg, University of Minnesota, music department chairman, would be the dean of the session.

Dr. Henry A. Bruinsma, director of music at Ohio State University and chairman of the *Crusade for Strings* of the National Federation of Music Clubs, spoke of the tremendous resources for the development of interest in strings that is found among the membership of the Federation of Music Clubs. He called attention to the fact that this group was crying for leadership on the local level and that the school string teachers might well provide that leadership.

A brief report of the role the *American Music Conference* is playing in the development of a strengthened music program was made in the absence of its representatives, Marion Egbert and John Fulton. Dr. Howard M. Van Sickle, who presided, outlined some of the many activities of the *American String Teachers Association* in promoting the growth of strings.

Bernard Fischer, chairman of the String Committee of *Music Teachers* (Continued on next page)

Convention . . .

National Association, reviewed his original and published proposal that the above representative organizations form a conference to provide a strengthened and more effective approach to the promotion of strings.

The Wednesday morning session was presided over by the president of the Pennsylvania Unit of the American String Teachers Association, James D. Shaw, Jr. The University of Iowa String Quartet; John Ferrell, Stuart Canin, William Preucil and Paul Olefsky presented, "Six Bagatelles" by Anton von Weber and the Debussy "Quartet, Op. 10." John P. Celantano of the Eastman School of Music spoke on the "Coaching Techniques for Student Ensembles." A string quartet from the Philadelphia Public Schools worked with Mr. Celantano as a demonstration group. The members of the student quartet were: Joe D'onofrio, first violin; Pete Nocella, second violin; Mary Menarde, viola and James Holesovsky, cello.

On the final session of the convention Richard Sieber, president of the Georgia Unit of the American String Teachers Association presided and introduced the topic of Bowing Techniques. Angel Reyes, violinist and Dudley Powers, cellist, of Northwestern University discussed and demonstrated various minute but important elements in the development of a fine bowing technique. The two clinicians played many short selections to illustrate the points being discussed. Attention was also given to the differences in the bowing techniques required by the differing natures of the violin and the cello.

Gerald H. Doty, president of the American String Teachers Association, presided at the annual business meeting. Jaroslav Holesovsky, membership chairman and Dr. Robert H. Klotman, treasurer, were elected to continue in office. Reports on all functions of the ASTA organization were given and approved.

During the convention time the executive board spent many hours working on the problems of the American String Teachers Association.

Learning To Play In Tune

PETER FARRELL

PART II: SYSTEMATIC PRACTICE PROCEDURES

Basically, left hand technique in stringed instrument playing consists of stopping the string in the right place at the right time. Learning to do this with consistent security and accuracy is necessarily a primary occupation of the serious student for a considerable period of time. In this occupation he will progress more rapidly and have a finer final accomplishment if he knows what he is trying to accomplish and how he is going to go about accomplishing it, and if he sets up a systematic daily routine to that end.

GOALS AND PURPOSES IN INTONATION PRACTICE

1) To establish the habit of listening attentively to pitch relationships. This is the essential problem of learning to play in tune, and is discussed at length in Part I of this article.

2) To establish correct finger spacing, using any finger disposition (finger pattern) in any location on the fingerboard.

3) To establish accuracy in change of hand locations. This not only means learning to measure accurately the distance from one hand location to another, but also to learn the change of finger spacing which must take place

whenever the hand changes location. Unlike the piano keyboard, the finger spacing on a stringed instrument becomes progressively smaller as the string becomes shorter. Learning this change of finger spacing is one of the chief difficulties in learning string playing.

The process of learning to measure accurately all distances on the fingerboard can be guided only by the hearing. The player must hear the right relationship and then memorize how it feels to play it. Unfortunately, kinesthetic memory is not as reliable or accurate as hearing, so that a string player must continue to re-educate his hand as long as he plays.

4) To establish the habit of adjustability. This means that the hand must stay sufficiently relaxed and flexible to allow adjustments in finger placement. During changes of hand location especially should the hand be relaxed, not only that the shift will be clean and accurate, but also to permit the change of finger spacing.

5) To establish clarity and precision of finger articulation. Certainly learning to play in tune is learning to listen and adjust. Nevertheless, one of the worst and most common characteristics of student playing, and mediocre playing in general, is the constant readjustment of pitch necessitated by the misjudgment of distances. The desired effect is that the finger shall come down

in the right place directly, without hunting around for the pitch. Whenever a new note is out of tune, it is the distance from the previous note which has been misjudged, and it is this distance, the distance of a finger spacing or a shift which must be correctly established and learned.

6) To establish the habit of performing all actions rhythmically, relative to an established time unit, or beat. After all, there is very little value in playing in tune if it is not done in time.

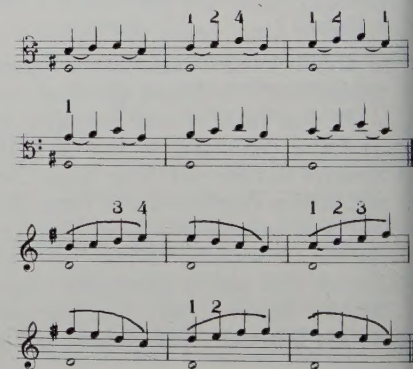
CONCERNING THE NATURE OF THESE

EXERCISES

Based on the assumption that pitch relationships, not individual pitches, are in tune or out of tune (see Part I), the following exercises all require practicing with a pitch reference. A pitch reference is just as necessary for working on intonation (pitch relationships) as a time reference (beat) is for working on rhythm (time relationships). This means playing against another pitch heard simultaneously, to which some readers may reasonably object. However, there are many good reasons for practicing this way:

1) It is the most exacting way to practice. The relationship of pitches heard successively admits variation, but the relationship of pitches heard simultaneously must be exact. Try one of the following examples, for cello or violin, first as a series of single pitches and then against the open D string:

Figure I:



Notice that each interval will be fingered in several different ways, for example the interval D to E. When this example is played as a series of single pitches this interval is apt to be slightly different with each different fingering without this variation being noticed. However, when played against the open D string the slightest variation of pitch becomes intolerable to the ear.

2) In actual musical performance our own pitch is heard in relation to other pitches sounding simultaneously so we may as well practice this way. This is true of solo playing as well as ensemble playing, due to the phenomenon of a sympathetic resonance (see Part I).

3) It is a time honored tradition. More than two hundred years ago Tartini and Leopold Mozart recommended exercises in tuning double stops with their difference tones, a difficult and taxing exercise in harmonic tuning. Most systematic procedures which have been used for the development of good intonation include practicing scales, exercises, and etudes in double stops, which means hearing and adjusting two pitches relative to each other.

4) Practicing against another pitch does not preclude melodic tuning (see Part I) any more than playing with other instruments does. Melodically moving notes, non harmonic tones, and tuning tones or tendency tones are heard relative to the harmonic tone, or the tonal point, toward which they move. Practicing with a pitch reference helps establish basic tonal points precisely, so that melodically moving notes heard relative to those basic tonal points may be more accurately determined.

5) Practicing with a pitch reference constantly forces the attention of the lazy beginner, such as I am myself, to take notice of pitch relationships.

6) From my own experience, university students who follow a systematic practice routine using a pitch reference improve their intonation as much in one year as I had previously learned to expect of a student in four years.

SUGGESTIONS FOR PRACTICING

1) Bow motion must be continuous. Forced tone, resulting from any slight variation of bow motion or tension in the bowing mechanism, alters the pitch slightly. Be especially careful during changes, string crossings, and rests that the bow maintains its continuity of motion and the string continues to vibrate fully and freely. If it is necessary to hold a tone longer to get the right pitch adjustment, take more time.

2) Keep the left hand flexible. Avoid muscular fixation and never grab the neck. Release finger pressure during shifts so the fingers may readjust their relationships.

3) When playing double stops listen in terms of the lower note, which should be played more strongly than the upper note. The upper note should be heard in relation to the lower note, rather than vice versa.

4) Vibrato is a necessary part of string playing, but it does consist of a variation so it should not be used when practicing for perfection of intonation. Used artistically, the vibrato is never so wide as to obscure the true character of the pitch.

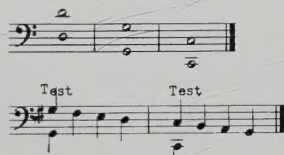
Always practice slowly enough to hear the pitch relationship and make judgment concerning it. Practicing

any faster than this, as most students do, is largely a waste of time as far as intonation practice is concerned. But no matter how slowly, always practice rhythmically.

EXERCISES

The following exercises are given on different levels of advancement, each more difficult than the last. However, the simple fundamentals are important and necessary for everyone, artist and beginner alike.

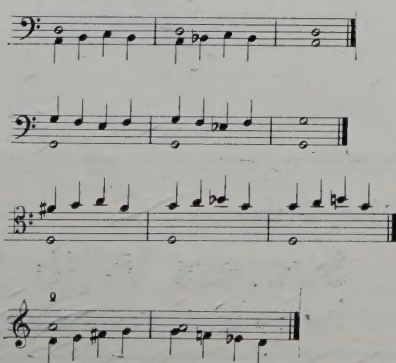
I. Testing. The first lessons should consist of matching octaves with the open string. Nothing else should be done until the student has learned to listen, judge, and adjust. The child who from the very beginning always establishes these octaves accurately soon learns to recognize the resonant notes on his instrument and will not tolerate them out of tune. An excellent elementary method for cello, *Cello Tutor for Beginners* (Augener), by Juliette Alvin, is developed along these lines. Miss Alvin suggests practicing scales downward at first, always testing with the open strings.



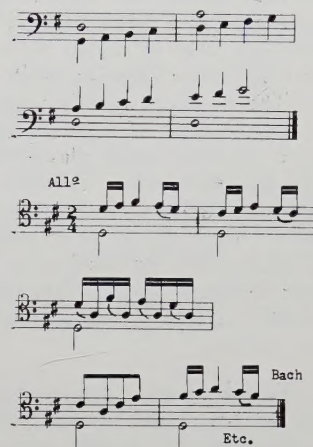
Lionel Tertis, in *Beauty of Tone in String Playing* (Oxford), also suggests testing with an open string as a general aid toward developing good intonation.

We might also learn a lesson from Casals, who set the standard for intonation at the start of the century and who still plays perfectly in tune at the age of eighty-five: on his recordings we hear that Casals always tests his pitch before every entrance.

II. Playing against an open string. On a basic level, this will help establish any finger placement correctly. The finger spacing, as well as the hand location, should be correctly established by playing against an open string.



On a more advanced level these exercises may be combined with exercises involving change of hand location by playing simple scales, passages from musical literature, or routine figures, such as given in Figure 1, using all the fingers in each position. Of course the open string used as a pitch reference must be in the key. Figure 1 may be played in Eb, Bb, F, C, G, D, or A Major, c, g, d, a, or b minor.



(Continued on next page)



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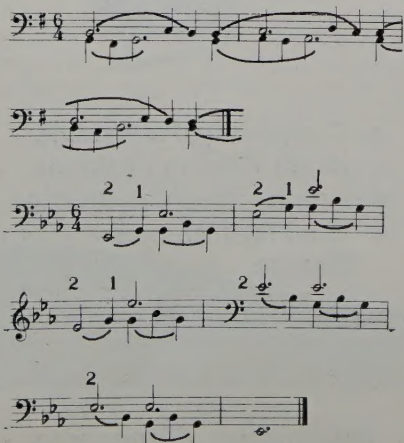
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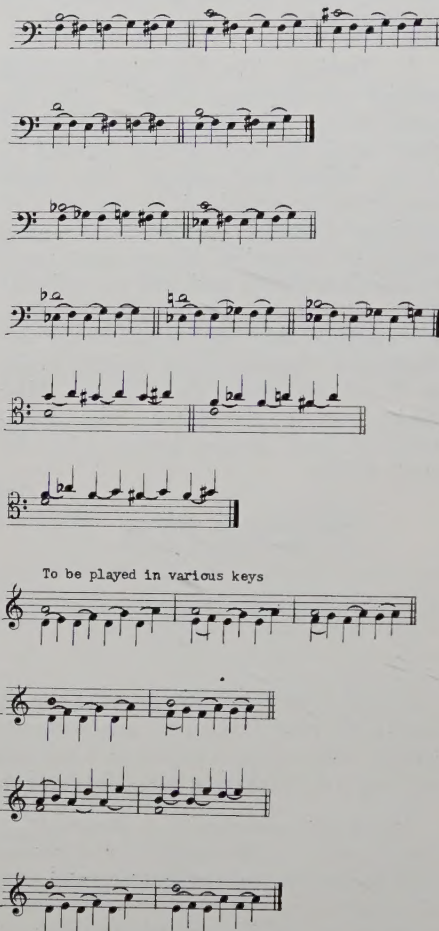
Play in Tune . . .

III. Playing against an outside pitch source. Anything may be practiced this way. A useful procedure is to play scales against the tonic or dominant note sustained by another stringed instrument. From my own experience, even highly gifted students who practice a given scale for a week in the usual manner are not able to play the scale in tune against a sustained pitch played by me at their lesson, whereas students of only average talent who have practiced a given scale for a week using a pitch reference are able to do so, of course provided they were listening while practicing. The problem of this procedure is that one cannot always obtain the services of another string player to provide the reference pitch. In this case, an electronic pitch source may be used. The tonic chord played over and over on the piano may be used as a pitch reference for scale practice, but this has other disadvantages as well as requiring another person.

IV. Double stops. Traditional procedures of practicing etudes and abstract exercises in double stops and scales in thirds, sixths, and octaves are invaluable for the development of good listening habits, accurate finger placement, and accuracy in change of finger spacing during shifts. Double stop playing draws the attention to pitch relationships rather than individual pitches, and requires correct placement of all the fingers, not just one finger. Thus the double stop practicer is going to arrive much sooner than the single note practicer. Since the real problem is to learn the respective relationships of all the fingers in any given hand location, and the change in those relationships with a change of hand location, I suggest the following procedures for practicing thirds and arpeggios. A similar procedure for practicing arpeggios is given by Maurice Eisenberg, in *Cello Playing of Today* (London: The Strad).



The cellist Janos Starker (see *AMERICAN STRING TEACHER*, Spring, 1958, p. 6) believes that one should systematically learn all the possible finger combinations in each hand location, and connecting all possible finger combinations between any given hand location and all other hand locations. The possibilities are too numerous to be presented here, but some of the possible finger combinations in representative positions will serve to illustrate.



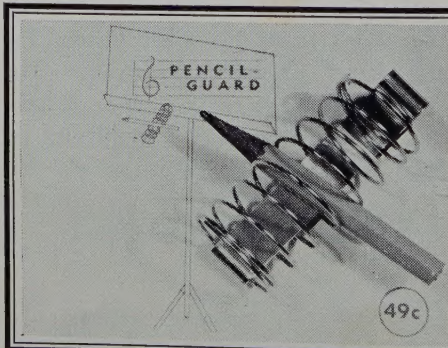
Another good systematic daily practice routine, also presented on different

levels of advancement and including double stop exercises, is found in a new publication for cello, *Brevi Esercizi Giornalieri* (Ricordi), by Giuseppe Selmi. Such systematic routines do require a lot of time and patient application, but it is just such thoroughness that makes the difference between one who really masters his trade and one who does not.

It is a typical difficulty of students that, although required by the teacher to practice in double stops, they do not practice slowly enough to make a correct judgment about the pitch relationships heard. Thus, instead of establishing correct finger placement, they are actually establishing forever incorrect placement.

V. Double stop practice, as valuable as it is, does lack certain values as a means toward achieving excellent intonation. Although two notes may be in tune relative to each other they are not necessarily in tune relative to a musical context; although two notes following a shift may be properly adjusted to each other the distance of the shift itself may have been slightly off without being noticed. These difficulties may be overcome by practicing the double stops against an outside pitch, for example the exercises given in Figure 5 played against the tonic or dominant note of the key sustained by another instrument. This will probably strike the reader as a demanding assignment until he tries it. It is actually the easiest and most direct path to excellent intonation because it is the most exacting and all-encompassing. One can really tell what he is about.

VI. Many excellent string players who do a major share of their practicing in context, i.e., with piano accompaniment or in a string quartet, accomplish the same result that others may have to achieve through abstract practice.



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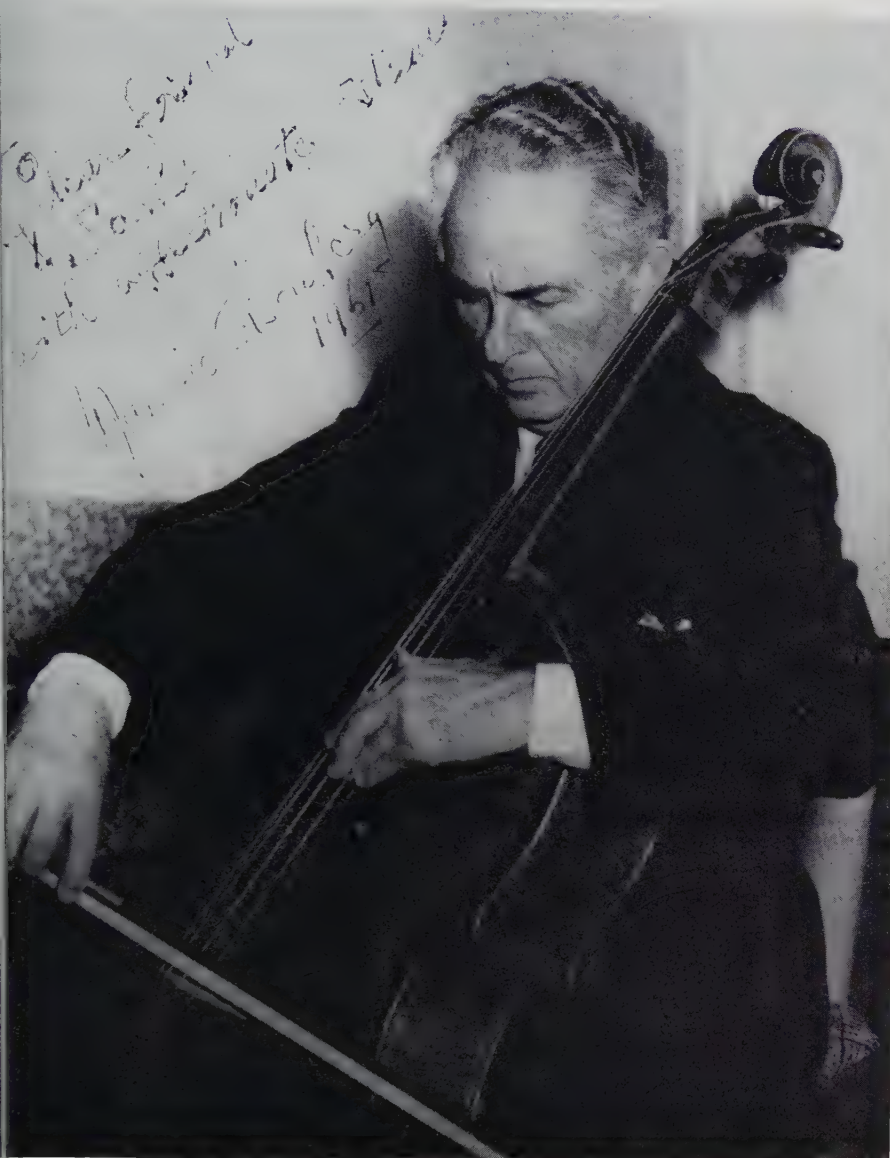
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MAURICE EISENBERG

SAMUEL AND SADA APPLEBAUM

Maurice Eisenberg, cellist of international activity and fame, is a stimulating personality. When we are with him we relish his wit as well as his music.

He told us recently, "We hear much about cello playing now and we see much better technical training than in the past. When you ask me to touch on the most vital point in the development of youngsters, I should like to mention the improvement of finger action. More precisely," he added, "a more direct contact on the part of the fingers with the string."

"The fingers should be rounded and 'knit,' so that each finger feels connected with the other. Each finger, of course," Eisenberg elucidated, "should function as a single unit and should be brought down swiftly and concisely to the string for clarity of articulation. As, for

example," he went on, "when the first finger sinks into the string, it should be reinforced by the weight of all the other fingers grouped over it. But that is not all," he emphasized. "One should feel that the fingers are being strengthened by the lower arm and upper arm as one unit."

"Articulation is not the cellist's only problem. We also have to consider going smoothly from one string to another. While playing the last note on any string, the finger to be used on the next string should be raised high over its note. The note before the change of string should be held until the next note has been enunciated, in order to smoothly connect both tones."

"It goes without saying, however, that the angle of the bow should be such as to be ready in advance for playing on the level of the new string," Eisenberg added.

"We are glad you commented on this," we told him. "In general, this principle is not given sufficient attention by string players."

"An elementary principle which I feel requires more consideration is finding the best position for the left arm," Eisenberg advised. "As we know, the principle is that the full weight of the arm can fall freely and naturally into the fingers. So I would say that the lower arm should be in a direct line."

We talked about the angle of the fingers. "Very important," he stressed, "this 'finger-placing.' As you know, I have discussed this in detail in my book, 'Cello Playing of Today.' I like to classify finger placing into two different angles. Fine intonation is impossible unless the player chooses the right angle. When a semitone falls between the third and fourth fingers, the hand should be placed slightly towards the side with the finger-tips pointing in the direction of the bridge. This position I like to call 'side-placing.'"

"The first finger, however, should be rounded, the second and third fingers should be placed slightly towards the side, with a feeling of affinity between the second, third and fourth fingers. We might say," he added, "that the hand has a feeling of acting in two parts; the first finger, and the remainder of the hand. This 'side-placing' may also be used where there is a semitone between the second and third fingers."

He continued, "The second placing of the hand we can refer to as the 'squared-placing.' We use this position when there is a whole tone between the second and fourth fingers. Here the hand should be square with the finger-board. The second finger should be practically straight across the string so that the little finger can be given its full stretch."

"Isn't this squared placing also to be used when the first finger is to be stretched upward towards the scroll?"

"Yes—by all means. If, on the A string in the first position, you play B flat with the first finger, C with the second and D with the fourth, we use the 'squared-placing.' Now, the problem is for the player to be mentally prepared in advance of the passage so that he can determine which placing of the hand he must assume."

"For a moment, Mr. Eisenberg, let us discuss the bow arm. We should like you to comment on any salient points of bowing you feel will be of interest to our readers."

"If we play a note of short duration," Eisenberg complied, "the wrist comprises the entire bow arm. When we

Maurice Eisenberg . . .

play a *detache* which will require more bow length, the bow arm may start from the elbow. If greater bow length is to be used, then the entire arm must be one unit, with the elbow and wrist flexible enough to insure a straight bow. The arm must work as one unit, forgetting the various parts.

"Today," he summarized, "we do not favor a sub-division of the bow arm as was done years ago—wrist, lower arm, upper arm. We must, rather, develop breadth of style, majestic playing, by using the bow arm as though it were one unit. I should like to hear more of this type of playing!"

Maurice Eisenberg's early environment was musical—his father was a cantor. "I turned to the cello from the violin because it was so much more lyrical, I felt, and suited to the temperament of a singer," he told us.

From 1926, Eisenberg spent his summers in Spain studying with Casals, and concertizing throughout Europe. Also, he taught at the Class Casals at the Paris Ecole de Normale.

Following the war years, he returned to America with his family: wife Paula, daughter Maruta and son Pablo, to take up musical duties here as recitalist and lecturer for the Association of American Colleges; as visiting professor of the University of Southern California, head of the cello department of the New York College of Music as well as of the Philadelphia Musical Academy, and to fill numerous concert engagements in this country and in Canada.

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ASTA Orchestra Department

Ralph Matesky,
Associate Editor

A Case For Youth Orchestras

By RALPH MATESKY

It is no secret that the instrumental programs in the secondary schools are undergoing rigorous reappraisals these days in light of the "scientific jag" we've been on in the United States since "sputnik." All the talk about the need for a balanced society, for the great need of the arts and of humanities in the educational diet of our youth, does not always fall on sympathetic ears. In some quarters the old war cry of the arts as "frills" has risen again and though the attitudes and actions of certain administrators be more subtle or "understanding," their actions result too often in curtailed and short-changed school music programs with instrumental music bearing the brunt. There are, to be sure, many enlightened administrators who hold to and implement the philosophy of the fully educated man and we thank God for them. But there are entirely too many senior high principals and district superintendents who are straws in the wind of whatever happens to be educationally fashionable at the moment. Now it is science and math; for a long time it was "physical education"; who knows what it may be tomorrow?

The significant factor is that, even in high schools where two or three years ago well balanced orchestras of seventy or eighty students were not uncommon, even the excellent school musician-teacher is literally battering down the doors of the counsellors to get kids into his musical organizations. How long this misguided and short-sighted approach to education will last remains to be seen. Even now there are signs of its waning and a return to an unpanicked reappraisal of the position of the arts in our educational fabric. But in the meantime, the musical needs of many thousands of capable young students are not being met within the high schools—and, in some cases, even in the junior high schools.

It is precisely here that the youth orchestra as a community-school project, can make its primary purpose felt. The writer knows personally of communities where such orchestras are providing the musical and educational service for hundreds of youngsters who might otherwise abandon their instrumental experiences or find them in the many cheap and tawdry vicarious outlets that abound on radio and television. Not only do youth orchestras in such situations continue to develop fine young musicians but they strengthen and maintain what is left of the school programs at the moment for the day when they return to their rightful stature.

In those communities where the school music programs have remained unsullied and sound, the youth orchestra offers opportunities for outstanding instrumentalists to play more demanding and challenging music than that possible in most individual senior or

junior high school groups. An examination of the programs played by youth orchestras reveals the names of the great composers of all periods more and more frequently in the original or nearly original and complete versions of their works. The abbreviated or watered-down "digests" so often needed for even good school groups—and this is not to decry their purpose and effect when well done—are not found nearly so often in the programs of community youth orchestras. Generally these groups are made up of a wide age-range but high performance achievement of their members. These are generally the more advanced, more serious and harder working students needing the more demanding climate of great music.

When the youth orchestra is linked with the community symphony orchestra in chartered organization or through some form of sponsorship, it provides a training ground and stepping stone to the senior organization. In this way it also offers a further incentive for capable young players to continue their study with private teachers, even though they may not be planning on majoring in music or pursuing it as a career. The writer knows several such students in his own and other youth orchestras and community symphony orchestras.

Another service of the youth orchestra is found in its counterbalancing of youth bands. Generally, youth bands are involved with the "hoopla" and showmanship associated with marching units. The string player has no outlet here, but the youth orchestra—by concentrating on quality of music and the development of the technical and spiritual aspects of music—provides a deep

needed outlet for fine string and dwind players particularly.

chool orchestras, of whatever cali- will benefit enormously from par- ation of their members in youth ps. It is obvious that understand- must be worked out between school ps and the director(s) of commu- youth orchestras. In all cases, the ol program must take precedence. re school and community leaders willing and cooperative, both may fit without pressure on the students, most important, the students stand enefit most. Those players who are bers of youth orchestras develop e leadership through more compe- e. They bring this leadership to school groups and, thereby, im- e the level of performance of their ol groups. It is true, that care be exercised to impress on such ts their privileges and responsi- es. Generally, these are students can accept such conditions and elop through such experiences. e a student begins to "get too big is breeches," it is a simple matter ing him to his senses by joint con- ce of school music teacher and orchestra director. If this fails, an simply be expelled from the group. Often, the school instruc- of such stature as to direct the group too. There are cases where onductor is the same in all three s—he is a busy man!

Compton, three of the junior high ls have a considerable number of players in the youth orchestra. he first time in many years, all school orchestras received su- ratings in the district festivals ncluded and all three music di- s are openly and appreciatively ant of the role played in such ement through the youth orches- nining received by their students. he youth orchestra conductor is of the strength of his organiza- rough the support tendered by all music people. Conflicts are d by careful planning. Where ones occur (PTA programs on orchestra rehearsal night), stu- perform in their school groups. are many communities in which compatible arrangements have rked out.

is not too long ago when even the obust players in school orches- re reluctant to carry their instru- because they were considered s" by their peers. The commu- youth orchestra provides a cultural for young people which is con- e, brings status to the communi- gh favorable publicity and, in the teen-agers who participate

in the youth orchestra. Thus a social climate is created where outstanding young musicians may meet, work with and get to know others with the same interests. Stigmas—such as they may seem to young people—are removed and in their place comes status in young society for talent and ability. Peer approval is a natural and simple result.

Older people and very advanced young players in community symphony orchestras get tremendous satisfaction when they meet and play accompani- ments for outstanding soloists who occa- sionally appear with such orchestras. The inspiration and musical learning resulting from a concentrated rehearsal with a great artist cannot be overesti- mated. But this can happen with youth orchestras as well. Many of the very finest artist-teachers are delighted at the opportunity of appearing with com- petent youth orchestras. It works both ways—the artist revitalizing his faith in the future by contact with young players and having their exuberance and zest rub off on him; and the young people being challenged musically, tech- nically and spiritually through the beau- tiful playing of such an artist-teacher. Truly one of the most moving musical experiences awaiting performer, audi- ence and conductor is that of meeting of spirits of age-experience, youth-life via the music of a great composer. In such natural ways then music can be- come a genuine part of community life and help develop good taste and artistic standards.

Under the guidance of wise elders, the youth orchestra can be a great com- munity service for youth. Still, caution must be exercised against over-zealous or self-seeking leadership which can make of it an act of exploitation and musical chicanery. But this is the bless- ing and "problem," if you will, of de- mocracy—the choice is that of the peo- ple involved. Certainly poor examples may be cited; but, there are countless salutary examples and these are the ones we should emulate, encourage and develop.

This column welcomes the stories of youth orchestras—*your* youth orches- tra. Tell us about yourselves; send us pictures and programs. There are many fine youth orchestras in the land today. Perhaps telling their story might create another such orchestra in a city needing one at this moment.

Please send correspondence and con- tributions concerning school orches- tra department to:

Ralph Matesky
Compton City Schools
604 S. Tamarind St.
Compton 3, Calif.

Physical Fitness For Musicians

IDA ROETTINGER KAPLAN

Of grave concern to the nation is the poor showing American youth have made in tests of physical fitness. Tests show that 59 per cent of the American children fail the fitness tests as com- pared to 8 per cent for the European child. This difference cannot be ig- nored. The problem is being studied seriously by the President's Citizen Ad- visory Committee on Youth Fitness which under the Kennedy adminis- tration serves through the Department of Health, Education and Welfare.⁴

Very few American elementary schools offer gymnastics; instead the children play ball games which do noth- ing for the systematic development of the muscles; in addition, the TV set and the family car prevent our children from growing into adults with physical endurance. The doctors across the na- tion advise exercise to everybody, at least walking, to prevent heart attacks.

It is the purpose of this note to sug- gest a physical fitness program suitable for musicians which can be pursued at any age, and which will establish a life- time habit for daily physical exercise. It is well known that concert artists, conductors and actors do their daily quota of gymnastics of one sort or an- other, from breathing exercises¹ to standing on the head. The program to be described here, Casedondance, is a possible course to be carried on at a music school, but one which also can be carried on individually at all stages of a musician's career.

Since the beginning of time, dance and music have been closely related. With the disciplined use of all muscles in the body by means of different dance forms, physical fitness can be achieved. The value of the resulting physical and mental well being of a person cannot be overestimated. A thoroughly trained body will lend itself better to playing an instrument than a body which has trained only those muscles needed for playing that particular instrument. Stiffness and flabbiness in other parts of the body influence the muscles used for playing an instrument.²

Physical training through dance re- leases emotional tensions—a great help to the musician in daily life and when performing on his instrument.¹¹ The training in dance will furthermore en- dow him with a graceful and thus win- ning stage appearance.

(Continued on next page)

Physical Fitness . . .

Dance develops flexible muscles and an elastic body, not hard muscles as in some of the sports in which brute force is needed. The emphasis is on endurance³—so important to the instrumentalist—rather than great strength over a brief period of time. With flexible muscles and an elastic body, fewer string players will be subject to recurring muscle pains, and infra-red lamps may no longer be needed.

In studying dances of different periods and folk dances of many nations from the orient to the occident, a feeling for different rhythms and tempi is developed. Furthermore the musician gets acquainted with the type of music of these dances and will have more musical understanding when he plays some of them on his instrument, as for instance in the case of the dance forms used by Bach in the Suites for unaccompanied cello.⁴

Dance cultivates graceful, effortless and economical body motions^{5, 7} and a well balanced body, qualities which when transferred to the string player's arms and hands, become an invaluable asset. The string player will find renewed joy in the motions necessary to play his instrument. No longer will technique be associated with routine exercises and drill but with the art of dance. For what else are the string player's left hand fingers but dancers on the finger board with the composer as choreographer? The question whether technique or music comes first can no longer arise, since both have merged to fulfill Casals' word: "Si la pensee est belle, les gestes doivent etre beaux."

Hence, there are many reasons why a program of dance at a music school would be of much more value to the students than regular physical education or sports. The program could provide a whole panorama of the history of dance and thus serve partly as a course in music history. A great variety of dances could be studied: pavane, menuet, gavotte, bourree, gigue,⁸ valse, mazurka, just to mention a few; folk dances of different nations, modern dance, some present-day ballroom dancing. It would be wise to exclude ballet, since it takes too specialized a training and has to be started at an early age. At the beginning of the daily dance lesson a short warming up period with simple calisthenics (perhaps of the Mensendieck type⁹) would be advisable. An occasional short dance recital might stimulate the students' and teachers' interest.

Incidentally, such a program would not be expensive; no fancy athletic equipment nor attire is needed, only a

String Instruction at Indiana University

ALLEN WINOLD

Assistant to the Dean

This is in answer to the letter of recent date regarding the American String Teacher. In response to your first request, enclosed is a sheet summarizing the principal opportunities for string students at Indiana University. With regard to more specific activities in this field, this year we would like to call your attention to the fact that on the second concert by the Indiana University Philharmonic Orchestra under the direction of Tibor Kozma, Edward Elgar's Introduction and Allegro for String Quartet and String Orchestra was a featured work. The solo quartet included the following graduate students: Richard Strawn, Marie Jones, violins; Robert Shamo, viola; and, Charles Wendt, cello.

On the December 7 Philharmonic concert, the featured work was Brahms' Double Concerto for Violin and Cello with the following students as soloists: Kyung-Soo Won of Korea, violin, and Peter Spurbeck of New York, cello.

At Indiana University this year a large increase in the string students has enabled us to extend the Philharmonic Orchestra to over 105 players and the Opera Orchestra to 65 players.

Faculty—Violin—Joseph Gingold, formerly concertmaster of the Cleveland and Detroit Symphony Orchestras. Albert Lazan, second violinist of the Berkshire Quartet. Winifred Rossi, recitalist and chamber player. Urico Rossi, first violinist of the Berkshire Quartet.

Viola—David Dawson, violist of the Berkshire Quartet.

good size, well aired room with a piano and competent dancing instructors. Small groups of students could provide live music and at the same time would give them a chance to get used to playing for an audience. In pleasant weather the daily dance period could take place outdoors, which would give the student who studies and practices many hours indoors a much needed breath of fresh air. The risk of physical injury would be virtually nil. Sprained joints, not too infrequent in outdoor sports, should not occur.

To prepare a detailed program would take much work and thought, and consulting with dance experts, music historians and physical therapists who have an understanding for the muscular needs of the string player.^{2, 10} In this way a well rounded program could evolve that would serve the physical, emotional and musical needs of the students.

Cello—Fritz Magg, cellist of the Berkshire Quartet. Janos Starker, formerly principal cellist of the Dallas Chicago, and Metropolitan orchestras. Leopold Teraspulsky, formerly staff cellist with the NBC Symphony.

String Bass—Murray Grodner, formerly principal bassist of the Houston Orchestra and associate principal of the Pittsburgh and Chautauqua Symphonies.

Private Lessons—All string majors receive one hour lesson per week, and extensive practice room facilities are available for individual and chamber music practice.

Chamber Music—Over ten string quartets meet each week for chamber music coaching by members of the string faculty and many other chamber ensembles meet and rehearse for special performances or in conjunction with courses devoted to chamber music literature and performance.

Orchestras—The Philharmonic Orchestra of 105 players rehearses three times each week with sectional rehearsals under faculty guidance once a week. The Philharmonic presents six regular concerts each year in addition to appearances with the Choral Union, the I.U. Ballet and student soloists. The opera orchestra of 65 players accompanies the weekly repertory opera presentations. Students participate in turn in each of these ensembles.

Scholarships and Assistantships—Special consideration is given to string students applying for scholarship aid on the undergraduate level or teaching and performing assistantships on the graduate level. Many valuable awards are available and are described in special brochures available from the School of Music.

¹Barto, Alfred F., "Relax from Nervous Tension," *American String Teacher*, Spring 1960.

²Becker und Rynar, *Mechanik und Aesthetik des Violoncellspiels*. Universal Edition, Wien 1929.

³De Mille, Agnes, "To a Young Dancer," *The Atlantic*, December 1960.

⁴"Fitness of American Youth," *Reports to the President of the United States*, 1953-1958, 1959. For sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C.

⁵Horst, Louis, "Pre-Classic Dance Forms," *The Dance Observer*, New York, 1940.

⁶Kaplan, Ida Roettinger, "Basic Gymnastics for Cello Students," *The Strad*, Feb. 1941.

⁷——, "No Waste Motions," *American String Teacher*, January, 1960.

⁸Mensendieck, Bess M., *Look Better, Feel Better*; Harper and Brothers, New York.

⁹Seagrave, Barbara Garvey, "Bowing Patterns of French Baroque," *American String Teacher*, Jan.-Feb., 1961.

¹⁰Steinhausen, *Die Physiologie der Bogenführung*, Breitkopf und Hartel, Berlin, 1919.

¹¹Tursi, Francis, "The Problem of Excessive Psycho-Physical Tension in String Performance," *American String Teacher*, Spring 1959.



Great Falls Has Orchestra Festival

The All-City Orchestra Festival of the Great Falls Public Schools of Great Falls, Montana was held on February 4. Dr. C. Trzcinski of the music department of the University of Nebraska was guest conductor of this first All-City Orchestra Festival. The chairman of the event was Glenn Welshon, the con-

ductor of the Great Falls High School Orchestra. The orchestra is backed by a well developed public school music program.

The total orchestra membership in all the schools of Great Falls is two hundred eighty-six. The All-City Elementary Orchestra of seventy-seven, is now

in its tenth year. Three junior high school teachers have both the band and orchestra in the elementary buildings in addition to their junior high school duties.

Glenn Welshon reports that: "the orchestra has the wholehearted support of the administration. Our main interest is to support a balanced program in band, orchestra and choir through all schools."

The orchestra teachers in the Great Falls system are: Elementary, Mrs. Dorothy Dolack; Junior High, Harry Torgerson, Dennis Rovero, Eldon Stompro; Senior High, Glenn R. Welshon.

An extension of the orchestra program is found in the sixty-member Great Falls Symphony Orchestra which Mr. Welshon also conducts. Eight members of the high school orchestra participate in the symphony.

The senior high has an orchestra of fifty players who in addition to their regular concerts have been supporting music department productions of "Oklahoma," "The King and I," and "South Pacific." A special string ensemble of ten selected high school musicians have been making numerous appearances before civic clubs.

Mail Box

Stradivari, Guarneri & Co.—1961
The Senn article printed in the past issue of the *STRING TEACHER* contains a number of thought provoking ideas, to be sure, but I wonder if his reference to modern violins is proper. To substitute the practices of scheming dealers, makers, and performers in the string trade for merit or demerits of any community of violin-makers is hardly to find the root of blame for the assertion that one out of ten Italian violins need re-creation.

It is difficult to sell me the idea of the superiority of Italians in violin making. If there are in existence today a small portion of modern Italian stringed instruments showing unusual skill and artistry in the field.

The concepts of tonal values found in stringed instruments come to us from all over the world. No one country has a monopoly on one-quality concept, nor has any individual. But when, for musical purposes, primarily, I believe so many of the most sensitive and critically conditioned ears existent in the field of art-

ists, conductors, connoisseurs, overwhelmingly choose Italian instruments as those meeting the highest level of string performance standards I hesitate to admit that those persons below that level of sensitivity and conditioning are cognizant of reality when they impugn the judgments of those men and women.

The attainment of distinction in this field is hardly haphazard. It would be well to keep this thought in mind lest one assume a position of judgment bordering on the ludicrous. Italian artistry is not a thing of the past. Italian pride is very much alive. This does not deny that there are poor Italian violins—past and present. However, it does leave one with the thought based on observations of this artistry and pride that there are fine Italian violins—past and present. Incidentally, there are many poor quality American, German, French, English—you name the nation of origin—as well as poor Italian ones.

Characteristics of nationals are varied and I like that. These characteristics are part of the varied nationals' dress, food, temperament, work habits, concepts and judgments. These differences are also a part of the differences in products as reflected by the nationals' efforts.

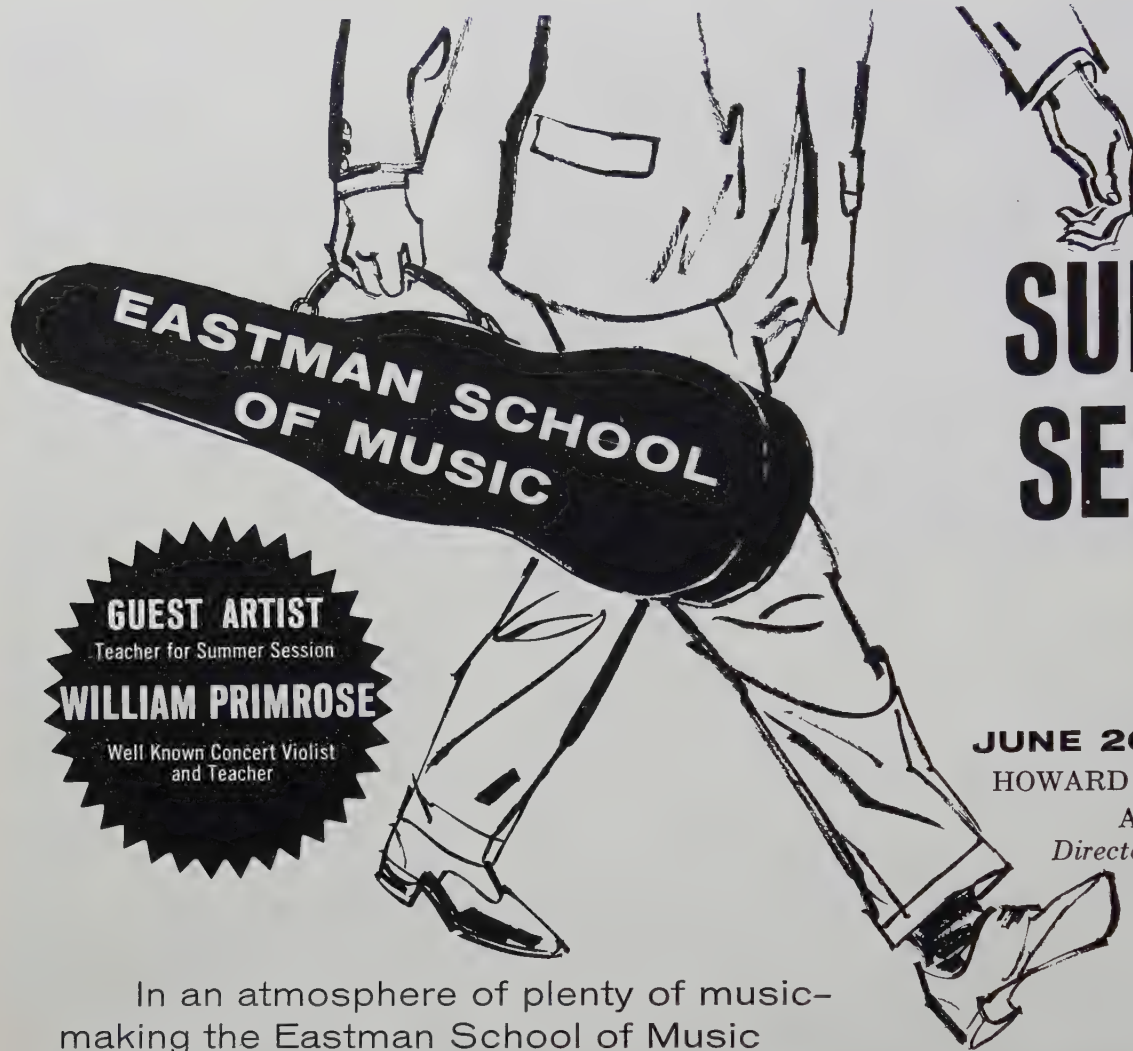
German violins are German in concept, workmanship and performance. French violins are French. English in-

struments reflect even the climate of that nation in that even though violin varnish is violin varnish, conditions of climate have a very real bearing on the specific make-up of the varnish used in that specific area. So it goes right down the line.

That the violins, for instance, of any one nation reach the highest level of acceptance by those most capable of rendering a sound judgment, is no small accomplishment. The abuses to be found in an attendant wake of imitation, deceit, ignorance and even honest misjudgment, can hardly be accepted as valid basis for downgrading violin makers found in the country earning so high a level of acceptance and esteem.

George Hacskaylo





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JUNE 26-AUGUST 4

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STRING BASS Armand Russell, artist teacher in the Eastman School of Music summer session, principal string bass in the Eastman Chamber Symphony Orchestra, associate professor of music at the Mayville State Teachers College, North Dakota.

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Karl Van Hoesen, Music Education Department, Eastman School of Music, consultant of the instrumental division of the Rochester Public Schools, author of *Violin Class Method* and *Handbook of Conducting*.

Harold Carnes, former member of the string bass section of the Rochester Philharmonic Orchestra and the Chicago Symphony Orchestra, owner of the Carnes String Shop, Inc., 228 South Wabash Avenue, Chicago, Illinois.

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Send all requests for information concerning the Institute or Workshop to

MR. EDWARD EASLEY, *Eastman School of Music, Rochester 4, N. Y.*

Stick and Slip

When two substances rub against each other, they frequently stick and then slip. The phenomenon accounts for the squeak of bearings, the music of violins and many other sounds of our daily experience.

ERNEST RABINOWICZ

The two types of force that are met most frequently in mechanics are gravity and friction. The former has been studied by great men of science in every age. The latter has been largely neglected, it being assumed that the sliding process holds little intrinsic interest and that three simple laws, all discovered before 1800, adequately describe the force of friction. However, the advent of modern machinery, working with very close tolerances under new and widely varying conditions, has shown up the inadequacy of our knowledge of the sliding process. To give but two examples, jet engines and heat-exchanger pumps in nuclear power plants present lubrication problems never before encountered. Consequently the laws of friction have recently been restudied, and new facts discovered. This article will deal with the stick-slip phenomenon, an important by-product of sliding which produces most of the creaking, squealing, chattering and squeaking we hear in our everyday lives.

The three laws describing the force of friction say that when one solid body slides over another, the frictional force (1) is proportional to the load, or pressure of one against the other, (2) is independent of the area of contact, and (3) is independent of the sliding velocity. The first two laws were stated by Leonardo da Vinci and rediscovered in the 1690's by Guillaume Amontons, a French engineer working under the sponsorship of the French Royal Academy of Sciences. The third law was first expressed in 1785 by Charles Agustin de Coulomb, the French physicist better known for his researches in electrostatics.

If the three laws are correct, friction depends only on the applied load, and the coefficient of friction (the ratio friction-force-to-load) for any given materials should be constant under all conditions. The first two laws generally hold true, with no more than 10 per cent deviation. But it has been known for some time that friction is not independent of sliding speed. The coefficient of friction between two bodies may vary

as much as 30 to 50 per cent according to the speed of motion. In 1835 A. Morin of France proposed that, since the frictional force resisting the start of sliding for two bodies at rest was obviously greater than the resistance after they were in motion, there should be two coefficients of friction: a static one, for services at rest, and a kinetic one, for services in motion. Today, as a result of work by a number of investigators, we know that both the static and the kinetic coefficients themselves vary. The kinetic coefficient drops off as the sliding speed increases. And the static coefficient depends to some extent on the length of time the surfaces have been in contact—a fact which can be attested by anyone who has ever had occasion to loosen a stubborn screw or nut that has been in place for a considerable period. Thus the only satisfactory way to represent the friction coefficient for any pair of surfaces is by two plots, one of the static coefficient as a function of time of contact, the other of the kinetic coefficient as a function of sliding velocity.

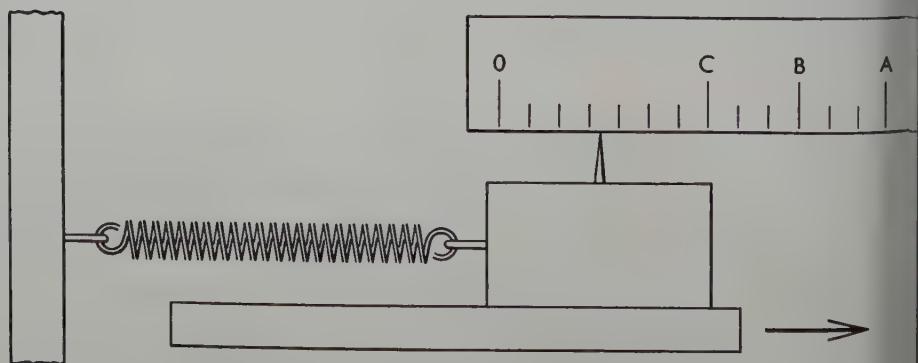
It is the breakdown of the third "law" of friction—the variation of frictional force with velocity—that is responsible for stick-slip, the phenomenon we shall now consider. Suppose we attach a block to an anchored spring and place it on a longer slab which we set in motion at a slow speed. At first the block is dragged along on the moving slab: it will not be held back by the spring, i.e., slide on the slab, until the spring's pull is equal to the static coefficient of friction. The pull of the stretched spring reaches that value when the block arrives at the point A (See drawing below). Now the block

begins to slip on the moving surface. As soon as it does, the lower kinetic coefficient of friction takes over, and the block slides rapidly toward the left. When it has moved back to point C, it comes to rest. Here the higher static coefficient takes charge, and the block again sticks to the surface and is dragged to A. Then it slips back to C. This is a simple laboratory demonstration of the stick-slip phenomenon, so named in 1939 by F. P. Bowden and L. L. Leben, physical chemists at the University of Cambridge, who built an apparatus to study the process.

At the point B on the scale, halfway between points A and C, the pull of the spring is equal to the kinetic coefficient of friction. If the static coefficient were the same as the kinetic, the block would be dragged to this point and then stay there, sliding on the moving slab beneath it. As it is, the block oscillates about this position, sticking and slipping by turns. The situation is complicated by the fact that during motion the friction coefficient varies with changes in the sliding velocity but whether stick-slip may occur can be determined in any given situation simply from the direction in which this relation is changing.

What does all this have to do with machinery? Few mechanisms in common use contain sliding surfaces attached to springs. The answer is that whenever solid bodies are pressed together, there is some elastic displacement deformation of the material, resulting in an effect like the operation of the spring in the foregoing laboratory demonstration.

Common examples of stick-slip are the creaking of doors, the chattering of window sashes, the violent shuttering of drawbridges, the squeaking of bicycle wheels and the squealing of automobile tires. Stick-slip has its uses. Without it a violinist could produce no music and he takes good care to promote it.



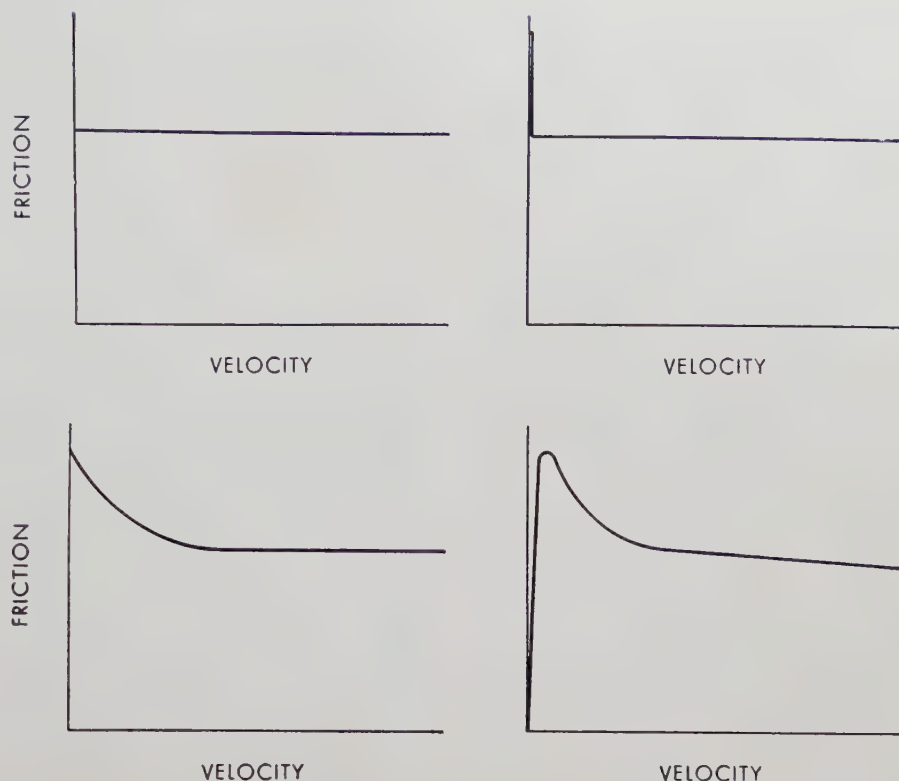
EXPERIMENTAL APPARATUS is used to show the principle of stick-slip. A block is attached to a spring. The slab on which the block rests is moved (arrow). If the static coefficient of friction were the same as the kinetic coefficient of friction, the block would simply move with the slab from O to B and stay there. Because the static coefficient is greater than the kinetic, the block moves with the slab to A and then slips back to C. If the movement of the slab were continued at the same speed, the block would oscillate between A and C.

*Permission to reprint the article on friction has been granted by the editor of *Scientific American*. The original article can be found in Volume 194, Number 5, May, 1956 issue of the *Scientific American*.

rosining his bow. But in most situations stick-slip is a nuisance or worse. A tool cutting metal should slide smoothly in the material; when its slide is interrupted by stick-slip the cut will be rough and uneven. In the driving mechanism of a phonograph turntable stick-slip would ruin the sound. And during World War II the problem of stick-slip in one delicate situation was a matter of life and death. The turning of a submarine's propellor shaft produces stick-slip noise which can be detected with sonic listening gear. Since the war the Office of Naval Research has sponsored research on stick-slip at the Massachusetts Institute of Technology.

Friction, most investigators now agree, arises from the adhesion of molecules in the surfaces in contact with each other. The bond between the surfaces may be so strong at some points that tiny fragments are torn off one and stick to the other. Experiments with radioactive tracer material have proved this. If the end of a radioactive rod is rubbed along a flat surface, small particles are transferred and make the surface radioactive. This is an excellent experiment for showing the stick-slip phenomenon. A piece of photographic film is laid on the surface that has been rubbed with the rod. After it has been exposed for several hours to the radioactive track left by the rod, the film is developed. The image of the track turns out to be not a continuous line but a series of spots. The sliding rod end sticks and slipped leaving considerable material where it stuck and very little where it slipped. Exactly the same thing happens when you rub a piece of chalk, held in the direction of motion, over a blackboard: you will get a stuttering line of dots.

In any adhesive process the bond becomes stronger the longer it is left undisturbed. This is why the static coefficient of friction increases with time of contact. In the case of sliding surfaces, the period of contact between points on the two surfaces is, of course, longer when the surfaces slide slowly than when they move rapidly. Consequently if the slide of one surface over the other slows down, friction increases. This is the situation that favors stick-slip. However, laboratory tests have developed the unexpected finding that at extremely slow speeds the situation is reversed: as friction increases the sliding velocity also increases. The best plausible explanation seems to lie in the phenomenon called creep. All materials slowly change shape ("creep") even under moderate forces. An increase in force will increase the rate of creep. Thus in the case of sur-



EVOLUTION OF THE FRICTION CONCEPT is illustrated. In the late 18th century it was thought that the coefficient of friction remained constant as the relative velocity of the sliding substances was increased (*upper left*). In the early 19th century it was postulated that there were two kinds of friction: static and kinetic (*upper right*). Friction was greatest when two substances were moved from a state of rest, and fell off immediately when they began to slide. Around 1940 it was shown that friction fell off gradually with the increase of velocity (*lower left*). Today it is known that friction first increases with velocity and then falls off (*lower right*). When the changing relationship between friction and velocity has the slope to the left of the peak in this curve, substances slide steadily. When it has the form of the steeper part of the slope to the right of the peak, stick-slip occurs.

faces sliding very slowly over each other, an increase in frictional force may produce a perceptible acceleration of the slide in the form of creep of one surface past the other. The limit of speed attained by the creep mechanism varies with the material, because soft materials creep faster than hard ones. The creep of steel is so slight that it can not be observed. Lead can be made to slide by creep at speeds up to a millionth of a centimeter per second (about one foot per year); soap up to 10 centimeters per second.

These considerations present us with the paradoxical conclusion that there is really no such thing as a static coefficient of friction for most materials. Any frictional force applied to them will produce some creep, *i.e.*, motion.

Studies of sliding at very low speeds are important because they yield systematic information on friction-velocity relations which will enable designers of machines to select materials that will be immune from stick-slip over the range of speeds at which the mechanism is to operate. We also need a great deal more data on the friction coefficients

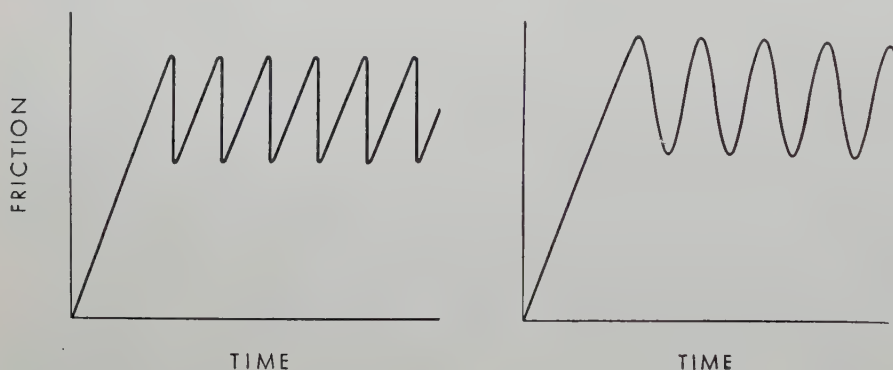
of metals. It seems odd that in this age of metals tables of coefficients listed in handbooks still have little to say about metals and apply largely to various woods, leather and stones—engineering materials of long ago.

Three main methods are available for curing stick-slip where it is not wanted. Firstly, we can alter the sliding speed. Sometimes this means slowing down, in other cases speeding. For example, a car's tires squeal if it rounds a corner rapidly but not if the turn is slow; on the other hand, a door that creaks when opened slowly may be silent when swung rapidly. Secondly, we may reduce the stored energy (*e.g.*, in the spring) whose intermittent release is responsible for stick-slip. Stiffening the spring will accomplish this end; similarly, stiffening a toolholder will make the tool cut more smoothly. Or we may damp the stored energy by immersing some parts of the vibrating system in a bath of viscous oil.

(Continued on next page)

STICK AND SLIP . . .

The third and most common method is to lubricate the sliding surfaces. A lubricant forms a soft film which has far less frictional resistance than a metal's surface. The problem here is to maintain the film over the whole interface. As these surfaces slide, the lubricant is gradually worn off, so that parts of the metal surfaces come into contact with each other. So long as the lubricant coverage is 90 per cent or better, stick-slip cannot occur. But when coverage has fallen to 75 per cent, stick-slip becomes very possible. At this stage its squeaky protest is a boon, for it serves as a warning that the lubricant must be replenished. The quality of the lubricant is important; some poor lubricants never give even 90 per cent coverage, no matter how much is applied.



STICK-SLIP at low speed traces the curve at left. The sloping sections of the curve are stick; the vertical sections, slip. At high speed stick-slip traces the sinusoidal curve at right.

External factors, such as humidity, also may play a part. Squeaks in an automobile are apt to be silenced on a wet day—and, perversely, almost invariably when a car is taken to have the squeaks located and removed. Demonstrations of stick-slip during public lectures are likewise undertakings.

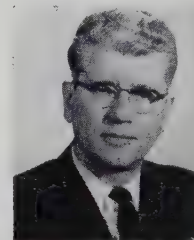
Friction in a machine brings a train of unhappy events. The sliding surfaces are scarred; the loose particles worn off them act as abrasives and produce more wear; the increasing friction generates heat and robs the machine's mechanical energy. Expensive systems are sometimes installed to warn when more lubricant is needed. But stick-slip itself supplies its own admonitory voice, without which our machine age would soon grind to a shuddering breakdown. It performs the warning function automatically, cheaply and effectively.

Music Clubs Crusade for Strings

HENRY A. BRUINSMA

A Report to the American String Teachers Association Convention, Philadelphia, February 28, 1961

The National Federation of Music Clubs has sponsored for the past six years a movement known as its "Crusade for Strings."



BRUINSMA

From 1957 to 1959 the co-chairman of the "Crusade" were Dr. Lean Milan and Dr. Thor Johnson. From 1959 to 1961 the co-chairmen of the "Crusade" are Mrs. Dorothy Coolidge and Dr. Henry Bruinsma.

During the two years which intervene between the national conventions of the Federation, a program of promotion of stringed instrument performance and education is encouraged at the level of the local Federated Clubs. Reports are sent by each club to the National chairmen of the "Crusade" which provide the information and supporting evidence relative to the string activities of the local clubs.

In 1959 approximately 75 clubs were given awards of merit from the Federation for their outstanding contributions to string programs in their communities. Although the bulk of these awards were made to local clubs, it should be made clear that awards were also made to certain colleges and universities which are affiliated as institutional supporters of the Federation of Music Clubs and which indicated their support of string programs of significance to their students and to the community.

The present chairmen of the "Crusade" have received to date approximately 150 reports from local clubs from 33 states prior to the March 15 deadline for submitting reports for consideration for the 1961 awards of merit. Activities of the local clubs in support of the string "Crusade" generally fall in the following categories:

- 1) Inclusion of stringed instrument performers on monthly club programs.
- 2) Sponsoring of youth symphony concerts, with proceeds from such concerts sometimes going to scholarships and awards for local string students.
- 3) Sponsorship of professional art-

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ist recitals by visiting violinists and cellists.

4) Providing occasional programs for community service clubs.

5) Contests to discover qualified string players to send to summer camps on a music club scholarship.

6) Contributions of stringed instruments to local schools.

7) Providing musical performances at grade school and high school assemblies.

8) Developing of area school programs in strings.

These are just a few of the contributions which are indicated by the reports in local music clubs. It appears, however, that the great majority of those reporting to the "Crusade" project strings only to the extent of their club programs and recitals, with an at most as frequent support of some kind of scholarship and contest program. The fact that the majority of the reporting clubs know little if any contact with the public schools or with teachers who are not members of the Federation, and it is at this point that I have become concerned about our lack of mutual contact and contact.

It seems to me that our school music educators are missing the support of those who could become their strongest allies. With the knowledge that the National Federation of Music Clubs, through its member local clubs, has an official policy of promoting the study of stringed instruments, any school or state music teacher should feel free to request the assistance of the local Federation Clubs in his community for the purposes of fund raising, contributions of instruments, assistance in teaching interested children, serving on concert committees, contest committees, equipment committees, etc. The local club members in each community are organized to serve this purpose among others. They are often waiting for concrete suggestions as to how they may serve best. Perhaps here is an avenue of support through the string teachers of America where the school and private music teachers should explore more carefully as they seek to bring the stringed instruments into better focus in their communities.

Address material for the Lively Ancients Column to:
Ruth L. Zimmerman,
546 East End Avenue,
Pittsburgh 21, Pa.

The Lively Ancients

News Of The Viols, Recorders, Harpsichords

RUTH L. ZIMMERMAN

WHICH CAME FIRST . . .

the chicken or the egg?—is a riddle over which the human race has puzzled for many years. Equally puzzling is the oft-asked question "Which stringed instrument came first?" Musicologists have researched countless manuscripts, old paintings, and the writings of historians. From this, several fascinating patterns of development have emerged.

First of all, our modern violin is not nearly as modern as we like to believe it to be. At the same time that the Germans and English were developing the art of viol-consort playing to a high level, the Italians, who never were too attracted to the viols, were composing for the violin. As a matter of fact, the Stradivari era of violin-making in Italy coincided with the Golden Age of the viols in England. The Italians in whose hands rested the early development of the opera, preferred the violin because of its greater carrying power.

These facts, though interesting, do not help to solve our riddle except to establish that the viols and the violin were developing simultaneously, so one could not be an outgrowth of the other. What we are looking for is a family of arm-viols, as differentiated from the gambas, or leg viols. Our search takes us to France in the latter part of the twelfth century, where small groups of titled aristocracy took upon themselves a new avocation, that of traveling around the country singing and playing for anyone who would listen. These Troubadours, as they called themselves, could use only instruments which were easily portable, so the lute, some wind instruments, and a family of stringed instruments called vielles were used. These vielles, made in different sizes or voicings, and having from three to six strings, but most generally four were played against the shoulder with the chin not touching. This position served a very practical purpose. Old prints show vielle players with mouths wide open, singing, we assume, and accompanying themselves. Neat trick!! The later Trouveres and the Minnesingers of Germany also employed instruments of the vielle family, particularly the rebec (treble vielle with body shaped like a lute), whose insolent, nasal tone offends most ears today.

Perhaps we are a step closer to our

solution. The Welsh, who, because of their isolated geographical location, were not influenced by these roving bands of minstrels and their instruments, had a curious stringed instrument of their own, called the crwth. This was a rectangular instrument having a varying number of strings and often with holes in the body near the top so that the strings might be reached from the back of the instrument. It was probably first a plucked instrument, like a lyre, and later bowed. A similar instrument in other parts of the British Isles was called a chrotta.

But what of the bows that were used on these early instruments. All dressed up with silver fittings and mother-of-pearl? No, indeed!! The earliest bows, historians believe, were just that—bows made to shoot arrows. Man's eternal curiosity prompted him to experiment. First, he stretched strings of varying thicknesses and made of different materials over a sound-box and found that by stopping the strings at various points and plucking the stopped strings, a whole range of pitched sounds could be made. Then in a moment of light-hearted experimentation, he picked up a hunter's bow and drew it across the strings. The result was pleasing, and thus arose the bowed string instruments.

We could shoot backward another five or six centuries and find the Orientals using primitive viols (with bows consisting of one string). Many African tribes even today are using similar instruments.

So how do we answer our riddle? Obviously, the hunter's bow fulfills all requirements as the first stringed instrument. What? You disagree? But the explanation is obvious. Man, on hearing the twang of a bowstring, recognized it as a musical sound. Experiment produced the earliest harp, which some say was shaped like a hunter's bow. Desire for more tone resulted in the first lute-like instruments with a sound-box. Then comes our friend who draws a bowstring over the tightened strings. At that point, man's aesthetic sense was aroused to the beauty of the sound produced. From thence, through myriad avenues of experimentation and change, emerged our modern strings!

One wonders! Have we reached the ultimate? Or is there around the corner, another, as yet unimagined, stringed instrument form, to fascinate and challenge future generations?

A Public Relations Approach to Strings, Orchestras Outlined

PART II

ROBERT W. JOHNSON, Ed.D.

Since time began, men have searched for something to give them control over the minds of those around them. There is no magic formula which will insure the user that he can sway public opinion, neither are there any hard and fast rules that, if observed, will control human reaction. Instead, music personnel should rely upon those working rules provided by experience gleaned from successful public relations practices. These rules then in effect become the framework or principles for establishing and maintaining successful public relations programs.

The principles suggested are four in number: (1) *A public relations program is intrinsic in nature.* A public relations program should be an extension of a curriculum whose design and content is the product of critical thinking. In this instance it is concluded that a string music program is an essential attribute of the total school program. A conclusion should not only be well thought out, but be educationally defensible. (2) *A public relations program should be constructive in approach.* People, if they are to make wise decisions, need to be informed. Parents, in their desire for a better society and environment for their children, naturally want the best educational opportunities possible. The public has always supported and will continue in the future what it feels is the best in education. A constructive public relations program that is positive will present facts in an unbiased manner. It will not only show the high points of the music program, but the existing problems too. Moreover, it will also point out sound solutions to these problems. (3) *The program should be simple in nature and concept.* It is important to be understood. Too many ideas presented on any one occasion will confuse the public. (4) *A public relations program is continuous.* Generally it is better to plan and maintain a long term public relations program. Before considering a public relations program it is necessary to (1) consider the immediate need or urgency of the program, and (2) evaluate the resources and techniques available for use in the community. A long term program will

In a modern world where not everything is judged entirely on its intrinsic merits the manner and quality of certain public relations activity often spells the difference between success and failure. With increasing leisure the cause of strings is not going to develop unaided. Competition from many other time consuming activities during the coming years threatens to make the art of joyfully playing the stringed instruments extinct, that is, unless we learn quickly the techniques of good public relations and use them with skill and integrity to emphasize the unique importance in our best musical culture of the string tone.

THE EDITOR

provide an opportunity for developing a wider variety of channels of communication with the community. However, there are times of extreme urgency when "crash programs" are necessary, but such programs usually are limited in their chances for success. It would be better to proceed at a slower pace and give the community ample opportunity to think over and accept proposals—than to lay everything on the line on a long shot.

The resources and techniques available in a community will by and large determine the scope of a public relations program. A prerequisite to all school publicity is a thorough study of the community. This knowledge will provide the insight necessary for the content and direction of the public relations program.

There are two general classifications of public relations techniques: They are termed *liaison* and *directive*. *Liaison* techniques are dependent upon face to face associations. They can be formal

or informal in nature, and used as an opportunity for individual or group contacts. This technique is probably the most effective, but its use has obvious limitations. Smaller school systems may almost wholly rely upon this technique, but in larger systems directive techniques are necessary to augment the public relations program. Directive techniques are written, printed or graphic materials designed for wide and varied circulation. One word of caution should be injected at this time—complete reliance should never be placed upon one medium or technique.

Local programs of public relations are generated through local leadership. This leadership should initially, (1) map out a program, (2) seek out key people to support the program, and (3) then (collectively) carry the program to the community.

Experience has shown that the thoroughness of the initial phase of a public relations program is often the decisive factor in determining the success or failure of the program. Mapping out a campaign or the pre-planning stage requires that the leadership give some thought to defensible objective, accumulating data, developing a procedure and a timetable, and seeking lay support. The initial screening and selection of lay individuals and groups for representation on a study committee is a key move. Very often a community will have a power structure (groups and individuals) that should be contacted on what seems to be a prestige basis. The pattern by which these individuals or groups are contacted and their support gained is in reality a liaison technique in itself.

The planning or committee stages should provide the lay committee with an opportunity to become thoroughly informed concerning the scope of the proposal—in this case the type of music

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program being carried on at the present time, and insight in terms of what the music program could and should be. The leadership (music personnel) could guide the committee discussion and make suggestions in line with proposals developed in the pre-planning stage, but never assume an outwardly dominant role in the lay committee deliberations. The value of such a committee stems from the group's participation and insight gained on formulating the scope of a complete music program, and deciding on a course of action.

It should be noted that a number of all group meetings should occur before any attempt is made to hold a general public meeting; the lay group has no legal authority and should not attempt to become a super-board of education. A firm hand is needed to prevent vested interests from distorting the original goal. The latter is the surest way to kill a proposal. For example, if a congregation wants a new church building and you oppose the idea—never make any direct comments against the idea, just suggest a different

several years ago an administrator decided to enlarge the school's program and add music to the curriculum. There was some very vocal opposition in terms of the cost and an attitude in several members of the community deemed music not to be a necessary part of the school program.

The lay group, representative of the various public in the community, was formed and a public relations program was planned around a series of four public meetings. The meetings followed an agenda developed to provide the public with the opportunity to evaluate the school program.

Prior to each meeting publicity was developed along these lines. Key citizens shared the responsibility of announcing the coming meeting by personal contact and by telephone. The services of three newspapers and that of radio stations were employed to give additional coverage. Cards, bulletins, letters and posters were also used. Each meeting was guided by the following procedure:

1. The services of an educational consultant were provided for each meeting.
2. A short general session was held at the start of each meeting to introduce the topic, supply needed information about the meeting, and review the points brought out in the previous meeting.
3. The group was divided into smaller discussion groups for the purpose of covering specific questions or portions of the agenda. These "buzz"

groups selected a person to represent them in reporting their conclusions to the meeting.

4. Pertinent films and other selected materials were presented at different times during the course of the meeting when it was felt that the group needed more specific information in order to take part in a panel discussion or "buzz" group.

5. Lunch was served and an informal discussion period was held to summarize the meeting.

6. A written report of each meeting was kept by a designated individual who kept a progress report of the meeting and pertinent comments by participants.

7. Written evaluations and comments concerning each meeting were made by each participant.

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8. In an adjacent room, movies were shown to the children who accompanied their parents to the meeting. This allowed the parents freedom for a two hour discussion period, and also served as an added inducement for the family to attend the meeting.

A participant at the last general meeting proposed that the group assembled pass a resolution requesting the board of education to: (1) add music to the school's curriculum, and (2) include in the budget the funds to supply the necessary equipment and personnel.

It is not to be assumed, however, that a program of this nature will bring about an instantaneous solution to all existing problems, but it is to be viewed as a period to "sow seeds," which will (in time) produce a favorable public attitude toward string music programs.

In-Service Training Suggested for String Teachers

PHILIP GORDON

In my early days as a teacher in New Jersey I had an orchestra with forty violins, though not much else. A colleague in a neighboring community had a full symphony orchestra. Most schools were not so fortunate, but no one could complain of a lack of accomplished violinists.

Gradually the wind band came into prominence and string playing receded. Instead of going to a violin teacher's studio for a private lesson, students met after school for a group cornet lesson given by their own band leader.

No one deplores the development of the band. If it did nothing else for the orchestra, it made available a full complement of wind instruments to those of us who formerly had to depend chiefly on violins and piano for our orchestra. That is, if we still had an orchestra. The unfortunate fact is that by the time we got our full complement of winds we had lost our strings.

For a few years this situation seemed acceptable. A young teacher, unable to develop both a good band and a good orchestra, was likely to concentrate on the band. But the human being is not a creature of despair, and it is safe to say that the most urgent problem to most instrumental teachers is the redevelopment of the orchestra.

But that is more easily said than done. We are no longer content to limit strings to the violin; we also want viola, cello and bass. So, even if we could bring back the old-time violin teacher, that would not be enough. Besides, many of the old time teachers would not do for an age in which all education has been greatly accelerated. I played the first position for two or three years, then spent almost a year on the second position. At the end of ten years I was at home at both ends of the fingerboard, but who has that kind of time today?

(Continued on next page)

*This is reprinted from the new New Jersey-ASTA bulletin, *String Tones*, edited by Robert C. Marinice, President and Charles H. Wertman, Secretary-Treasurer.

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By Robert Dolejsi

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Modern Viola Technique

Peter Farrell, Publication Chairman, School of Music,
University of Illinois, Urbana, Illinois

In-Service . . .

Moreover, we have learned to expect that, if an educational activity is good for children, the community should provide it for all capable children. This means that all instrumental instructors, at least in the elementary stages, should be obtainable in school.

But, many of our instrumental teachers are not string majors. In elementary and high school they studied trumpet, or bassoon, or timpani, and later perhaps became professional performers. In college they took a course in strings, one semester, two points. Almost in desperation they say to their string-playing colleagues, "Isn't there some short-cut, so I can master the violin quickly and help these children properly? After all, I'm a musician; it shouldn't take long." And the violinist replies sadly, "Master the violin quickly? Could I master your oboe

quickly? It takes a lifetime."

That is true, and as a long-range aim it is as valid as ever. But here and now we must provide some immediate help. Sometimes a teacher can help himself. One of the best orchestra men in this state originally was a band leader, but when he saw the need to develop the orchestra he systematically undertook the study of all the string instruments under private teachers. It shows in his work, but not everyone can or will subject himself to such intensive training.

As a possible avenue of help—admittedly a limited remedy—for those who want it, I suggest that we set up a series of regularly scheduled seminars in each of the string instruments, to be presided over by some of our distinguished teachers in those areas. Fortunately we have people worthy of that designation. I am not proposing a one-shot demonstration or exhibition. Rather, let teachers state their problems in advance, then come with their instruments, prepared

to work at these problems under expert direction. It is a fair guess that there will be more demand for basic skills than for gimmicks. The sad fact is that many young pupils do not know how to hold the instrument and the bow, and their teachers, with the best intentions, are not able to help.

No one teacher can know everything. But taken all together, the music teachers in New Jersey—or anywhere else, for that matter—know a great deal. In the interest of the speedy redevelopment of the orchestra, those of us who have specialized in strings should do everything possible to give our colleagues the benefit of our knowledge and experiences.

The idea is not new. Physicians recognized its importance long ago. Call it in-service education, or professional cooperation, or what you will; under any name the result is bound to be something good.

THE STORY OF OTAKAR SEVCIK (1852-1934)

ROBERT DOLEJSI
Chapter III
1892-1909
PART II

In 1902 the world was again startled by a Sevcik exponent. Young Marie Hall, an English girl who as a child fiddled in the streets of Bristol, entered Sevcik's classes in 1901, and a little more than a year later had joined Kubelik and Kocian to sow the seeds of wonder in all music centers. Although at a very early age she was already far advanced technically, the esteemed Joachim had refused her admission into the



DOLEJSI

Berlin Hochschule on the grounds that she played out of tune. Returning to England she was not enticed into further foreign study until the Kubelik concerts expanded Sevcik's fame all over the island. Then she set off for Prague. After a year at the conservatory she captured London, all of England, and soon thereafter set out upon a world tour. She captivated listeners everywhere with her purity of style, striking simplicity, and her attractively demure personality. Her concerts on the continent, in America, and especially in England brought nothing but the

highest praise from all critics. It was her English tour that established Sevcik in England as the master pedagogue of his day. While up to the present the influx of pupils had originated mostly from the circumscribed areas of Europe proper, students now began arriving from Australia, Java, Africa and the Orient and a few years later the Sevcik colony represented twenty or more nationalities.

V. Feist was another member of the 1902 class. He was an excellent performer and received an appointment at the Imperial Academy in Vienna where in 1912 I encountered him as my professor in violin and chamber music literature. G. Kresz, Hungarian virtuoso whose fine performances as the leader of the Hart House Quartet are known to many; O. Silhavy, professor at Bretislav (later at Prague); and Jaroslav Hajek, who won the concert-mastership at the Helsingfors Philharmonic, all were graduates of the 1902 class. Altogether an unusual group.

Sevcik had now become indeed a world-famous pedagogue. Flattering offers came to him from many important centers. The Royal Academy in London desired to engage him at a handsome salary; a prominent Chicago Conservatory offered him the directorship of the violin department; and Munich avidly corresponded with him concerning a leading post. Safonov sought to obtain his services at the Moscow Conservatory, which position contained the stipulation of tutoring the son of the

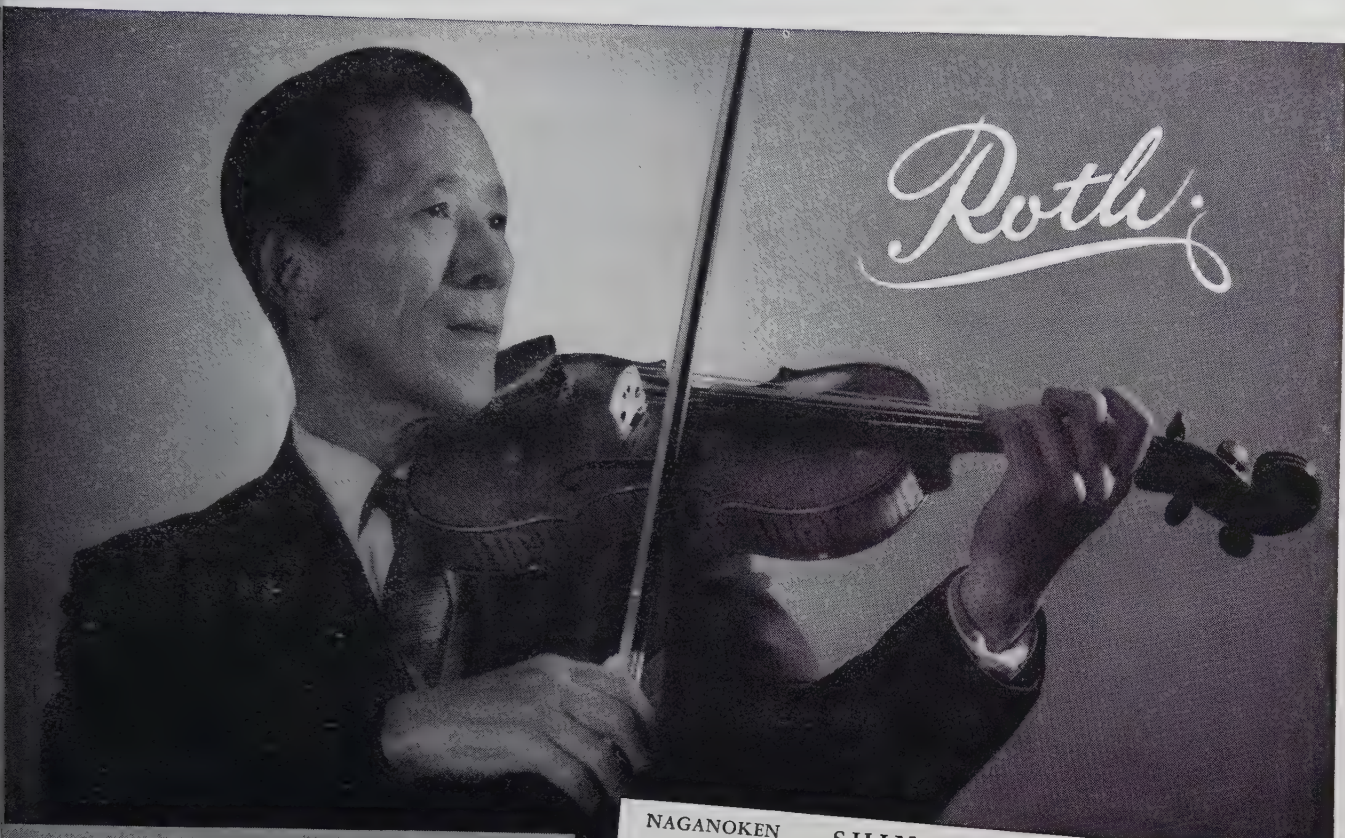
Czar at the then princely sum of five thousand rubles. Sevcik, however, refused all offers and invitations and chose to remain in Prague and his native Bohemia.

The professor had never taught during the summer months, holding his vacation period sacred, so that he could devote all his hours to the composition of technical studies he had sketched out during the winter's teaching. He always maintained a studio in Prague for the many students who came to him desiring private study but who did not plan to follow the conservatory curriculum. The addresses at No. 3 Pstrossova Ulice and No. 12 Lindengasse became famous. The latter's proximity to an undertaking establishment led to many a jest by students, who sadly informed newcomers that it was the final resting place for all who came with unprepared lessons.

Sevcik's frugality, his Spartan-like existence and his simplicity were all reflected not only in his mode of life, but in the actual furnishings of his studio wherever it chanced to be, from the early days in Prague to the period in Pisek and Vienna. The bare floor, music stand and small old-fashioned upright piano in a corner, and a seven-chair or two were relieved only by the numerous photographs on the drab walls. There was an uninviting bleakness to the dreary unpretentious room that resembled more than anything else

(Continued on page 26)

Shinichi Suzuki Plays Roth Violin



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Japanese children at a String Festival



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Shinichi Suzuki

(English translation)
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Kindest regards,
Shinichi Suzuki

Otakar Sevcik . . .

as someone remarked, "a railroad station waiting room." Even in later life when more luxurious surroundings could have been his, Sevcik could never disassociate himself from the cruel thrift that was his lot in early youth. The fortitude that he had developed in his struggle for existence even in childhood remained a steadfast, integral part of his character. When disaster overtook him following World War I, he met the financial and moral onslaught with the calm serenity of one who feels superior to fortune's blows.

In the year 1901-02, however, when the demure Marie Hall joined his classes, Sevcik's entire mode of life was destined to change. The official accom-



MARIE HALL

panist for all the students at this time was a young Czech pianist, Miss Ludmilla Vojackova, whose mother was an English woman. She and Marie became devoted friends as well as artistic associates. The family of Ludmilla invited the young English girl to their summer home in the rustic village of Prachatice. The quaint charm of this romantic hamlet, rich in historic lore, lost in the heart of the Bohemian forest only a short distance from Husinec, the birthplace of the martyr and scholar Jan Hus, its medieval architecture, frescoed walls, colored gables, ancient cobble stone streets, fantastic little shops—a place almost movie-like in atmosphere and appearance—all in a setting of incomparable beauty on the edge of the romantic Bohmerwald, fascinated the young English violinist. At Ludmilla's suggestion the two girls made plans to invite Professor Sevcik to spend several weeks of the summer with them to coach them in repertory.

The professor, after due consideration, since he was almost religiously averse to having his summer period of writing disturbed, was finally enticed to break a long established custom. To use his own words, "to bite into the forbidden apple and forever after teach all the summers of my remaining days!" But always practical he revealed this plan to the two girls who were anxious-

ly awaiting an answer to their insistent invitation:—Since he must teach one pupil why not invite the whole foreign class of violin students from Prague and form a real summer colony? The news of this plan spread so rapidly that soon the student group grew from a nucleus of a few venturesome spirits to over a hundred in number. For not only the actual pupils themselves, but parents, brothers and sisters, relatives and friends came, and Prachatice was transformed into a musical summer resort indeed. Sevcik's summer vacation periods were truly ended forever.

On arrival in Prachatice the professor held his classes in the National House and the old town began to ring with scales, arpeggios, etudes and concertos from morning to dusk. A delightful atmosphere prevailed that was ideal for summer sojourn and study. It seemed that the violin students had indeed found an artistic haven impossible to duplicate. But dark clouds began to gather as the Sevcik colony grew and the fiddle sounds from the open windows throughout the town increased as ambitious students spent hours on passages "hin und zuruck."

Although all the students spoke German, at least sufficiently well to carry

on conversations with the German families with whom they lived, their presence was looked upon with disfavor by the town's burgomaster (who strangely enough was a former Czech) and by the end of the summer the town council issued an edict forbidding the students to practice except during the hours from nine to twelve noon and from three to six, and that windows must positively be closed during practiced hours.

Whether the constant nationalistic cross-currents of antagonism that existed between Czechs and Germans in the border towns was directly responsible for the above decision it is not appropriate to state. Certain it is that no love was ever lost between the two races, for the party in power always sought to humiliate the other. This aggravated charged atmosphere unfortunately was always intensified by the close proximity of the Bavarian border. Since the inhabitants were at political daggers' point continually, on occasions their animosity rising to the point of open outbreaks, any disturbance caused by or attributed to a foreign colony led by a Czech master offered sufficient grounds for the German element to be aroused. Radical elements began to consider the visiting international group

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Otakar Sevcik

ect affront to the German popula-
of Prachatice. It is not unreason-
therefore to surmise that the grow-
popularity of a known Czech na-
list like Sevcik, who was also a
r in his chosen field, created a na-
l jealousy which influenced the
council (predominantly German at
ime) to inaugurate the restrictions
ng the practice hours and condi-
of all students.

is tense atmosphere between Ger-
and Czechs in Austria was of long
ing, existing ever since the defeat
e Bohemian armies during the
of Bedrich, the last Bohemian
(the Battle of the White Mountain,
, when Bohemia became a vassal
e powerful Austrian monarchy. The
ians sought to destroy every ves-
of the strong Bohemian spirit by
dding the native language in
ls, courts, theaters and all public
ions and gatherings. It took cen-

turies of changing reigns which brought
to the throne more tolerant monarchs to
recognize that only discord and eventual
revolution could result from constant
repression of the proud nationalistic
spirit of the Czechs. Under Franz Josef
they had gradually become emancipated
from former tyrannical laws. The Czech
language had once again come to life in
schools and colleges and the Bohemian
National Theater in Prague had as-
sumed its former importance as a shrine
of national spirit.

When Sevcik was notified that his
students were limited as to practice
hours and that too with closed windows,
he knew that he would have to seek a
summer abode for his colony elsewhere.
He made it plain that his students could
not be restricted in their study periods.
"Silly laws are easy to make," said the
professor, "but how can a student living
in a small room practice his violin in
the August heat with windows closed?"

With characteristic decisiveness Sevcik
planned to leave Prachatice immedi-
ately. Fortune smiled upon him and his
colony, for just at this time a retired
druggist named Dvoracek had built a
large hotel along modern lines in the
charming city of Pisek situated in the
valley of the Otava River and surround-
ed by the rolling hills, deep forests and
luscious fields and orchards of Bohe-
mia's richest lands. Dvoracek invited
Sevcik to make this hostelry his head-
quarters. Emissaries from the colony
were sent there to investigate and in-
quire whether a large foreign colony of
fiddlers would be welcome. They con-
tacted the genial town official Mr.
Weber (he shall hereafter be referred
to as Pan Weber), who later endeared
himself to every student throughout the
ensuing years, and returned to the pro-
fessor with an invitation to come to
Pisek and make Hotel Dvoracek a per-
manent headquarters. The more pro-
gressive attitude of Pisek, almost devoid
of German populace or influence, was
apparent in the warm invitation extend-
ed to the colony by its educators and
merchants.

And so, within a few days after the
return of Sevcik's committee of investi-
gation, preparations for a general fid-
dlers' exodus from Prachatice were
made. It was now nearly autumn and
a new burgomaster had been elected.
He was a German and completed the
paradoxical turnabout of national senti-
ment by reversing his Czech predeces-
sor's mandate. He was undoubtedly
convinced by the business men of
Prachatice that the loss of this large
number of free spending summer visit-
ors was disastrous and tried to rescind
the edict of the former mayor by offer-
ing many overtures to entice the profes-
sor to stay. But it was too late, for
definite plans had been made, arrange-
ments with Pisek consummated, and one
morning the entire colony, a whole
caravan of trunks, bags and fiddle cases,
moved out and Pisek became the be-
loved summer home of the Sevcik colo-
ny until the passing of the master in

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Otakar Sevcik . . .

1934. The Czech population of Prachatice sorrowfully and bitterly watched this departure from their midst.

The choice made by Sevcik and his students was most fortunate and is attested to by the many long and happy years that the colony spent in Pisek. Lives there today a former pupil who spent even a few weeks as a member of the renowned group who does not recall those days with a sentiment of deep affection and genuine student nostalgia?

By 1903 Sevcik's classes were truly cosmopolitan. From Holland came Leon Sametini whose genuine violin talent was so apparent in Prague and later on during all his career in Chicago, where for many years he presided over the violin department of the Chicago Musical College. A. Trinka of Rochester, N. Y., a true Sevcik exponent, deserves special mention for having developed to a high artistic state the distinguished talent of David Hochstein. This gifted boy arrived in Professor Sevcik's classes with a phenomenal technical equipment. He entered the master class of the Vienna Academy in 1910, graduated with highest honors as the State Prize Winner in 1912. His career was tragically ended on the battle fields of France a few years later during World War I. E. Pillitz, A. Blaha, H. Studeny and V. Silhavy all were in the 1903 graduating class. The last named became a professor in the master class of the Prague Conservatory and added laurels to his fame as a conductor of note.

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A Case for Italian Made Violins

MARLIN H. BRINSER

Recently there appeared in this magazine an article regarding Italian violins versus German and American made instruments which was, to say the least, "controversial." Statements, presuming to be authoritative, were no more than personal opinion, rumor, conjecture, and "wishful thinking." This article was merely a repetition of the prejudices on the part of some self-styled experts which have appeared periodically over the years. Where have you heard something similar to the following? "The know-how on the part of certain modern violin makers in Western Germany and here in the United States is now equal to that of the great Cremonese masters of this art and science." How ridiculous! Statements such as these have been made time and again throughout the years. How many times have you read that this or that maker has discovered the secrets of the Italian masters? What has been the actual result of such far-fetched claims? Even if these German and American makers do have the "know-how," the end result is a "far cry" from the artistic finished product of the Italian makers. This applies to modern Italian instruments as well as those of the masters. Make no mistake about it, Italian makers have always made, and still make, the best violins! If positive proof be necessary, I invite your perusal of the results of International Concours held in past years. The results of these contests should leave no doubt in the mind of any person regarding the superiority of the modern Italian makers. They have always won the "lion's share"

of the prizes and honors while German and American makers, many of whom have participated in these contests, are, as a general rule, among the also-rans.

This article stated that "nine out of ten good modern Italian violins have to be regraduated before they are acceptable to the really discerning professional. The work is also rough externally and when opened up, many of them are found to have a thick gluey sizing painted on the wood." Isn't this a SLIGHT exaggeration? I'm told just the opposite is true; that nine out of ten good violins are ruined by being regraduated! Who does this regraduating? More often than not, it's done by someone who cannot make a decent violin himself and who is less skilled than the original maker.

Let's name names when it comes to these "really good modern Italian makers" whose work is rough externally and when opened up are found to have a thick gluey sizing painted on the wood." I repeat, let's name names! Would it be Barbieri, Bisiach, Capicchioli, Garimberti, Guerra, Lucci, Ornati, Poggi, Politi, Pollastri, Rocchi, Sderchi, Sgarabatto, or (somewhat previously) Antoniazzi, Degani, Fiorini, Fagnola, F. Guadagnini, Oddone, Pedrazzini, Postiglione, Rocca, Scarampella, Sgarbi, Soffriti? It would be interesting to see a comparable list of first rate Twentieth Century German and/or American makers. You and I know that the compilation of a comparable list would be an impossibility.

This article further stated these "great" German makers make three grades of instruments. This implies "factory" or "production line" instru-

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nts. I am personally acquainted with more than fifty Italian makers and not one, to my knowledge, ever makes anything except his best, since the time and effort required would be the same in all instances. No HAND MADE instruments are really first class modern makers are made in grades! Top rated makers are never satisfied, nor could they afford to have anything leave their shops except their very best work. Again, I firmly state that "grades" in hand-made violins implies not handmade at all, but rather "production" manufacture with a sawmill and a lumber yard in close proximity! (It is without saying that when we speak of hand-made instruments we mean instruments made in their entirety by one person or the same person and not made by twenty different people in a production line of manufacture.) Let us give the names of these great German makers! Surely they would have no objection to such an elite classification. Only those who have participated in International contests and who were among the "also-rans" may wish their names cloaked in anonymity or perhaps there are others who, for some reason, do not participate in these contests. The ever present question being WHY, they are so "great," they have not entered these competitions and carried away the top prizes and honors as the German and French makers have so constantly done? The answer would seem to be obvious!

The article stated that "The rules of orchestras and directing bodies of orchestras say that string players avail themselves of fine Italian instruments before they can sit in the orchestra." If this is true, which I doubt, it is an excellent idea and a real tribute to those alert and progressive conductors who do foster it.

To continue—"It is the opinion that many of the so-called modern Italian instruments sold by certain parties are more than culled German instruments finished in Italy somewhere and

fitted with labels of Italian makers and certificates. Exact proof of this procedure is difficult to obtain." *Whose opinion? Who are these certain parties? Finished where in Italy and by whom?* Let's have no guess work or prejudices! Always when a superior product appears on the market, there are those with "an axe to grind" who invent stories and by means of innuendos and intimations seek to belittle that which is, and has been, superior and successful. Unless exact proof is obtainable it would seem to be entirely out of place to make such unfounded accusations. Could it possibly be that "sour grapes" enters into the picture somewhere?

Let us take a look at the matter of relative depreciation or appreciation of Italian versus German or American made instruments. When purchasing a car, one always seriously takes into account such things as depreciation and trade-in value. The same considerations should apply in the purchase of a violin—how much will it be worth one, ten or twenty years hence? Here is another way in which the good Italian instrument shows its superiority! A little more than thirty years ago many first class modern Italian violins were selling at prices ranging from \$200 to \$300—these same instruments bring three, four and even five times these amounts in today's market. What about the German or American violins of this same era? Of course, there is no comparison! I've heard many large city dealers say, in effect, that if a professional is unable to purchase a fine old Italian master violin his next "best bet" would be to obtain a good modern Italian instrument. This makes sense from several standpoints. Good Italian violins increase in value to a much greater extent than others and are of superior workmanship and tone quality! It was ever thus, commercial propaganda to the contrary notwithstanding!

Competing in the Concours International in Liege, Belgium in 1957 were thirty-eight master violin makers as fol-

lows: Italy 9; Czechoslovakia 6; Germany 5; United States 4; France 4; Bulgaria 3; Switzerland 2; Holland 2; Brazil 1; Hungary 1; and Yugoslavia 1. Four of the first five prizes went to Italian makers! In writing regarding this contest, Max Moeller, International authority (Dutch) has stated, "The triumph of present-day Italian violin-making over that of the other countries was completed by Sesto Rocchi who was placed fifth," etc.

Just what is the significance of this? Simply stated, it again proves, if any such proof be necessary, that *now, as always*, Italian makers excel in the art of violin making!

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First 'All-State' Orchestra Organized by So. Carolina-ASTA

Under the inspiring leadership of Dr. Frank Crockett, a large group of enthusiastic high-school musicians from all parts of South Carolina gathered in Columbia last February 11 to form the state's first All-State Orchestra. Principal sponsor was the new S. C. chapter of the American String Teachers Association; the S. C. Music Educators Association cooperated by providing the excellent brass and woodwind players.

The orchestra gave a concert at the Dreher high school in the evening, following a day of intensive rehearsal. On the program were selections by Wagner, Handel, German, Khatchaturian, and Moussorgsky for full orchestra. In addition, there were two special numbers. A string quartet from Greenville played a movement of a Mozart quartet; performers were Pam Pandolfi and Victor

Rampey, violins, Susan Cumming, viola, and Mary Clarke, 'cello. Soloist for the evening was Becky Hucks of Spartanburg, who played the first movement of Bach's A Minor Concerto for violin and orchestra. Miss Hucks also served as the orchestra's concertmistress. She is a pupil of Mrs. Jerrie Lucktenberg of Converse College.

After the concert, Dr. Crockett, who is currently supervisor of music for the Georgia State Department of Education, and has been associated with many youth orchestras, commented: "I have never heard a finer All-State Orchestral group in its initial appearance anywhere. I was very thrilled by their interest, their enthusiasm, and by their musical accomplishment. I wish you the best of luck for this group."

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From the 1960 meetings of the Gettysburg String Conference, under the sponsorship of the American String Teachers Association, it was a simple matter to deduce that the matter of repertory was a prime concern of the conferees. The mere mention of a title was seized upon avidly, the backs of envelopes and any scratch paper serving as treasured bibliographical lists. The conferees grasped hungrily at the names of unknown works and they sought for some standardized system of grading so that their students could use suitable materials, both as soloists and as orchestral players.

At a conference of this type, it was only natural that the facilities of the Edwin A. Fleisher Music Collection would leap to the mind of those who were acquainted with this unique institution. The Fleisher Collection was the direct outgrowth of the library of the Symphony Club, an amateur organization established by Mr. Fleisher for the training and the edification of the musical amateur at first and the professionally-inclined later. During the twenty years after its inception in 1909, the

Symphony Club library became very extensive because the members of the club believed in reading new works, instead of beating the same tired war-horses year after year. Since the club was divided into a junior and senior section, and since there was a string orchestra and a full orchestra in each section, the variety of music necessary for such a project was, of a necessity, tremendous.

After the original twenty years of the club, the library had become so large that Mr. Fleisher presented it to the city of Philadelphia, where it is housed in the Free Library under the name of the Edwin A. Fleisher Music Collection. In the thirty odd years since then, the collection has continued to grow apace and its lending policies have been liberalized greatly.

The holdings of the Fleisher Collection consist of over 10,000 works, all with a score and a complete set of orchestral materials with the multiple string parts that are necessary for actual performance. Included are more than 2,100 works for string orchestra, almost 850 works for solo violin and viola, and 340 works for solo cello, covering practically the entire standard

repertory and much that we might call extra-standard. These works for strings range from 17th century composition to the very latest techniques in writing and traverse the spectrum from utmost simplicity to great difficulty. It is unfortunate that the Fleisher Collection has no means of grading the works in its holdings. Possibly, some day, there might be some *aficionado* who would want to undertake a task of this scope.

Now that a string player knows of this vast reservoir of string music, his next step is to find the way to borrow it. The collection is regulated by a set of Conditions of Loan which limits all loans to musical organizations. Individuals are excluded, except for certain exceptions described below. In this way, an orchestra can borrow the complete materials for performance or for study but the amateur with a pick-up group of eight or ten other players is denied the privilege. These musical organizations may be professional orchestras, community orchestras, or school orchestras above the high-school level; what is essential is that they have some definite organization to them. The collection is further limited from lending its music when a work is protected by a valid copyright unless the copyright owner gives a specific clearance in each case. The Fleisher Collection has liberalized its position in recent years by permitting the use of its music in the public domain for reading or study in educational institutions. Formerly, such music could not be lent if it appeared in the catalogue of any publisher or rental library.

In arranging a loan, the borrowing organization must make a formal request on its own stationery, signed by one of its officers, the conductor, or the librarian. Such a request should include the date the music is needed, the date of the proposed concert or reading, and the number of string parts that are required. The borrowing organization should be prepared to pay the express charges and the insurance fees in both directions, this being the full financial liability for all orchestras unless materials are lost or damaged.

It is possible for the collection to lend its scores or extra parts under certain conditions. The conductors' scores may be borrowed for study without regard for their copyright status. They may be borrowed through an organization or through interlibrary loan, whereby an individual may become an eligible borrower. Sometimes, a publisher or rental library is unable to furnish sufficient parts for a certain orchestra. In cases of this nature, the Fleisher Collection can lend what it calls "supplemental

parts" to make up the difference, without consideration of the copyright status of the work in question.

The collection in addition to the books totalled earlier, has many other books for stringed instruments which are stored in the library in an incomplete state in regard to the quantity of materials. A request for a work in this status can sometimes result in the location of materials so that the work may be performed. However, a thorough investigation of the publishing field is made before such processing is undertaken.

Because of the nature of its work, the collection maintains large reference files which can quickly guide a correspondent to a source of the music he seeks. This service has proven to be much sought-after, especially by smaller organizations, which are often perplexed by the problems of locating the music they desire. The Fleisher Collection, at the time, published a large two volume reference catalogue but this is now woefully out of date, with its first volume out of print. However, the collection

Amateurs At NMC

A special day is being scheduled for the *Amateur Chamber Music Players* attending the one week of Chamberre, August 22 to 29 at the National Music Camp at Interlochen, Michigan. Oliver Edel will again direct one of the most effective sessions of the conference, the multiple chamber ensemble.

Complete trios and quartets are urged to spend the week at Interlochen this summer. Organized groups will be given special ensemble coaching by Joseph Gingold, professor of violin at the University of Indiana and Oliver Edel, professor of cello and chamber music

keeps current by means of a large card catalogue which contains a great amount of reference information.

Since the collection believes that the value of a library consists in the use of its materials, not in their mere storage, and in the furnishing of pertinent information about musical works and personages, it welcomes all opportunities for extending cordial and friendly service.

at the University of Michigan.

A regular feature of the chamber player sessions has been the organization of two hour sessions of supervised chamber groups. The extensive music library of the National Music Camp is made available so that a wide range of musical experiences can be encouraged.

The assignments for the organized chamber groups is made with full recognition of the varying levels of technical accomplishment and a concern for compatible playing companions. Many hours are spent by Oliver Edel and Robert H. Klotman in developing a new schedule daily.

The facilities at the National Music Camp make it possible for self-initiated string ensembles to practice any or all hours of the daily twenty-four. Those chamber players who wish to play symphony orchestra music will find participation in the National Civic Symphony under the direction of the famous Wilfrid Pelletier a rewarding experience.

Additional information regarding the Amateur Chamber Music Players Chamberre from Mr. Orien Dalley, National Music Camp, Interlochen, Michigan.

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ASTA is a non-profit musical and educational organization (founded in 1946) to encourage the re-consideration of the stringed instruments as an integral part of the American musical culture. ASTA operates on both the state and national level. Its expanding program is carried out through a program of publications, state and national convention

programs and a series of summer string conference workshops. String teachers, orchestra directors, amateur chamber music players, professional performers and enthusiastic string music listeners are finding that their investment in an ASTA membership is one of the most important investments in music. Are you a member?

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